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The History of the Savannah Theater, 1865-1906.

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THE HISTORY OF THE SAVANNAH THEATER,
1865-1906.

The Louisiana State University and Agricultural
and Mechanical College, Ph.D., 1970
Speech-Theater

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The History of the Savannah Theater, 1865-1906

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

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by

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A.B., North Georgia College, 1950
M.A., Northwestern University, 1957
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The History of the Savannah Theater, 1865-1906

Volume I

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ABSTRACT

This study traces the development of the Savannah Theater from 1865, when the theater reopened after Sherman's capture of the city, until 1906, when a major fire temporarily ended entertainment there. The study focuses on the theater's ownership and management; different kinds of audiences attracted to the theater; circuits, companies and, especially, stars involved in the plays presented there; lecturers and readers who appeared there; and points of comparison and contrast with theatrical activity in other Southern cities. Unfortunately, the scarcity of research on theater in other Southern cities during this time period precludes definitive comparisons. The study does not attempt to prove a thesis but rather to describe the circumstances and activity at the Savannah Theater in the given time period.

The procedure of the study was to examine Savannah newspapers, particularly the Savannah Morning News, published almost throughout the period; pertinent materials in the collections of the Georgia Historical Society; histories and annals of American theater; and biographies, autobiographies and memoirs of actors and actresses associated with the Savannah Theater. Analysis of the

data thus gathered revealed logical divisions by topic. The study therefore presents an overview to provide the necessary perspective and then pursues these topics, the careers of certain managers, actors and groups of actors closely connected with the theater. An appendix provides an important chronology, listing by date every attraction at the Savannah Theater between 1865 and 1906. Another appendix contains selected cast lists.

John T. Raymond and Theodore Hamilton leased the Savannah Theater for the 1865-66 season and maintained a stock company there. After that season the stock company disappeared in Savannah, as it did in most of the country, and touring companies provided the city's entertainment.

Joseph Jefferson, the most popular comedian of his day, played frequently to crowded houses in Savannah. Jefferson's friend, John T. Ford of Baltimore, managed tours that brought many stars to the theater. Ford was so highly respected in Savannah that the city's leading amateur dramatics organization of the late 19th century named itself in his honor.

Ford managed Edwin Booth's first post-Civil War appearance in Savannah. Other prominent stars who played the Savannah Theater included Edwin Forrest, Minnie Maddern Fiske, Sarah Bernhardt, Henry Irving, Ellen Terry, Laura Keane, James O'Neill, Fanny Janauschek, John E. Owens, Lawrence Barrett, Louis James, Frederick B. Warde, Lotta

Crabtree, Mary Anderson, John McCullough, Fanny Davenport, Helena Modjeska, Clara Morris, Charles Coghlan, Otis Skinner, Ada Rehan, George M. Cohan, W. C. Fields and Charles Coburn.

A few significant readers performed at the Savannah, and more significant lecturers spoke there. The lecturers included Artemus Ward, Oscar Wilde, Robert G. Ingersoll, Thomas E. Watson and Benjamin R. Tillman.

Although research into theatrical activity in the South during the last part of the 19th century has been sorely neglected, this study provides other researchers with a basis for comparisons in this connection. It is probably safe to assert that no Southern city of similar size had a more active theater.

INTRODUCTION

The Savannah Theater has a claim to being the oldest theater in America. Several buildings, all called the Savannah Theater, all in the same location, have been providing entertainment to Savannah since 1818. The only published account, however, of Savannah's theater history is Savannah's Pioneer Theater from Its Beginnings to 1810 by J. Max Patrick. It is a slender volume published by the University of Georgia Press in 1953. Andrew Sparks, a staff writer for the Atlanta Journal-Constitution Magazine, completed a master's thesis on the subject for the University of Georgia in 1940, giving his study the title, "A History of the Theatre in Savannah, 1800-1836." Elvena Green, who teaches at Agnes Scott College, is currently preparing a dissertation for the University of Iowa, covering the history of theatrical activity in Savannah from 1810, when Patrick's study concludes, to December 24, 1864, when Sherman entered Savannah.

Theater historians are in general agreement that the study of regional theater is valid, significant and needed. O. G. Brockett says that "considerable research has been completed on the history of the theatre in the South during the Civil War. Only a few localities have been covered for the entire period, however, and much remains to be

done before the picture is complete."¹ The paucity of material in print relative to theater in the South after the Civil War indicates the logic of extension of the period of his concern.

William Stanley Hoole states that he "has been constantly reminded of the lack of attention paid to drama in the South . . ."²

Perhaps the most emphatic statement of the problem comes from Thomas F. Marshall:

It is . . . particularly disturbing to observe the comparative lack of definitive studies pertaining to other cities such as these [New York and Philadelphia] . . . The result is that we are often in the dark about practices which must have been very different in areas distant from the theatrical centers.

Where satisfactory studies do exist, they are often limited to small periods of time, and have not been carried on to completion by other scholars. This is unfortunate, since the work of the Charleston theatres by Stanley Hoole [and] the study of the early Savannah drama by Max Patrick . . . are models of their kind, and should be extended.³

¹O. G. Brockett, "The Theatre of the Southern United States from the Beginnings through 1865: a Bibliographical Essay," Theatre Research, II (No. 3, 1960), p. 166.

²William Stanley Hoole, The Ante-Bellum Charleston Theatre (University, Ala.: University of Alabama Press, 1946), pp. xvi-xvii.

³Thomas F. Marshall, "Beyond New York: A Bibliography of the 19th Century American Stage from the Atlantic to the Mississippi," Theatre Research, III (No. 3, 1961), p. 208.

The purpose of this study is to help complete the picture, to help relieve the inattention paid to drama in the South, to carry on toward completion the history of theater in Savannah started by J. Max Patrick.

During the years between 1865, when the Savannah Theater reopened after the city fell to Sherman, and 1906, when the theater suffered one of its major fires, it was the scene of a dazzling amount of richly varied theatrical activity, some of it typical, some of it distinctive. This dissertation covers that period, tells of the theater's ownership and management; circuits, companies and stars involved in the plays presented there; points of comparison and contrast with theatrical activity in other Southern cities, such as Charleston, Atlanta and New Orleans; different kinds of audiences attracted to the theater; and lecturers and readers who appeared there.

The topical material covered in the separate chapters is handled chronologically, allowing the reader to follow a particular development uninterruptedly from its beginning to its conclusion. The usual chronological arrangement of theater histories denies this possibility. For instance, Joseph Jefferson's association with the Savannah Theater is discussed in Chapter Three. In contrast, his association with the New Orleans stage is covered on fourteen widely separated pages in John Kendall's The Golden Age of the New Orleans Theater.

The first chapter of this study gives an overview of the entire period, with special attention to the building itself and its general history. The rest of the study is developed, not like a daybook, but around the six areas of interest into which the material logically divides itself: the association of John T. Raymond and Theodore Hamilton with the Savannah; the association of Joseph Jefferson with it; the influence of John T. Ford; the biggest stars who played there; other outstanding stars; and lecturers and readers.

Following the body of the dissertation are two appendices. The first appendix includes selected cast lists covering the entire period, showing the reader the names of some of the actors who appeared and revealing what actors appeared in what kinds of shows. Although material to make an exclusive list of casts is unattainable, this appendix that includes selected cast lists may be helpful to scholars interested in the careers of the actors mentioned.

The second appendix recognizes the significance of chronology in the theater's history and covers every attraction there between 1865 and 1906, telling by date what the attraction was and, when possible, the company and stars. Thus, through the body of the paper, the reader is able to follow the topical development of the

Savannah Theater's history during the given time period, and through the second appendix to follow its development chronologically.

The sources for this study were the Savannah newspapers, particularly the Savannah Morning News, published almost throughout the period; pertinent materials in the collections of the Georgia Historical Society; histories and annals of American theater; and biographies, autobiographies and memoirs of actors, actresses and lecturers associated with the Savannah Theater.

CHAPTER ONE

THE SAVANNAH THEATER, 1865-1906: AN OVERVIEW

When William Jay arrived in Savannah in 1817 to visit his sister, Mrs. Robert Bolton,¹ he found a thriving little town, population about 3,000,² experiencing an unprecedented era of prosperity.³ Life in Georgia as a colony and as a young state had not been easy, but Eli Whitney's cotton gin, invented in 1793 on Mrs. Nathaniel Greene's plantation, Mulberry Grove, just outside Savannah, had helped transform Georgia's economy,⁴ and Savannah was riding the crest.

Jay, a young English architect, received commissions to design houses as soon as he arrived in Savannah. There is even evidence to suggest that one of his designs preceded him and that Savannah's cotton merchants invited

¹Edward V. Jones, "The Owens-Thomas House," Antiques (March, 1967), p. 24.

²James J. Waring, The Epidemic at Savannah, 1876 (Savannah: Morning News Steam Printing House, 1879), p. 23.

³Frederick Doveton Nichols, The Early Architecture of Georgia (Chapel Hill: University of North Carolina Press, 1957), pp. 33-34.

⁴E. Merton Coulter, Georgia: A Short History (Chapel Hill: University of North Carolina Press, 1960), p. 183.

him to come from England in order to build their houses.⁵ Since King George III had been declared insane and his son, soon to become George IV, was ruling Great Britain as regent, the architectural style of the period is called Regency. The Regency style deals in curves and free space. It is a reaction against the solidity and regularity of Georgian architecture. Because of William Jay, Savannah has today the best group of Regency buildings in the United States.⁶

Savannah had long enjoyed theatrical activity, but no building designed primarily for the production of plays existed in town.⁷ Theatrical companies presented their shows in buildings called the Theater in Franklin Ward and the New Theater, but both places served other purposes as well as the theatrical.⁸ Both buildings escaped the devastating fire of 1796, but both were inadequate to the growing entertainment needs of the town. Indeed, the Theater in Franklin Ward was used as a courthouse following

⁵Walter Charlton Hartridge, "Architectural trends in Savannah," Antiques (March, 1967), p. 6.

⁶Interview with John Pearce, Curator, National Trust for Historic Preservation, January 12, 1970.

⁷See J. Max Patrick, Savannah's Pioneer Theater from Its Origins to 1810 (Athens: University of Georgia Press, 1953).

⁸Ibid., p. 24.

the fire and so became unavailable to local or touring troupes of players.⁹

A group who called themselves "Friends of the Drama" tried to build a theater in 1810 but failed.¹⁰ Savannah merchants made several unsuccessful attempts to build "a larger and adequately equipped playhouse."¹¹ Not until 1818 did their plans materialize. Circumstances were right. The cotton factors and merchants were growing rich, Savannah had not suffered a major fire in twenty years, and William Jay, "unquestionably one of the most important architects practicing anywhere in America in the early part of the nineteenth century,"¹² was in town.

On February 20, 1818, less than two months after Jay's arrival in Savannah, the mayor and council granted a deed to James Bilbo, James Morrison, Alexander Telfair, Jonathon Battelle and William Gaston, with permission to build a theater.¹³ Their plan was to sell stock at \$200.00 a

⁹Ibid.

¹⁰Savannah Press, Sept. 22, 1906.

¹¹Federal Writer's Project, Savannah (Savannah: Review Printing Co., 1937), p. 7.

¹²Nichols, p. 33.

¹³Thomas R. Jones, History and Traditions of Savannah (Savannah: Savannah Electric and Power Co., n.d.), p. 3.

share.¹⁴ The council authorized the mayor to subscribe for twenty shares, a total of \$4,000.00, for the city.¹⁵ On December 4, 1818, the Savannah Theater opened, with a production of The Soldier's Daughter by Cherry.¹⁶ The building was located on trust lots 29 and 30, Brown Ward, Bull Street, facing Chippewa Square, where another Savannah Theater stands today. The exact cost of the original building, according to the records of Amos Scudder, builder, was \$16,047.69½.¹⁷

Jay's theater seated about 1,000, approximately one-third of the town's population. His design was to accommodate a growing community. The seating plan was not elliptical, but semi-circular, as in Roman theaters. In addition to orchestra, balcony and gallery, Jay included two rows of boxes on each side, "supported by sixteen cast-iron columns, fluted, with gilt capitals and backs, uniting an air of great lightness and strength." The proscenium of the stage was "formed by an elliptical arch,

¹⁴Thomas Gamble, Jr., A History of the City Government of Savannah, 1790-1901 (n.p., n.d.), p. 85.

¹⁵Ibid., p. 86.

¹⁶Savannah Morning News, Oct. 6, 1894. Hereafter referred to as SMN.

¹⁷SMN, June 4, 1895.

supported on four pilasters." Savannahians, used to fire, noticed with relief the broad lobby and easy access to exits.¹⁸ The stage floor was raked.¹⁹

In The American Stage Coad and Mims quote a letter written by Augustin Daly on February 12, 1878. He was in Savannah with Fanny Davenport and others for a three day, four performance engagement. The plays presented were School for Scandal, London Assurance and two productions of Daly's hit, Pique.²⁰ His letter includes a helpful description of Jay's playhouse, then sixty years old.

The theater is the oddest old building you ever saw. . . . The proscenium is very old & odd too and has an opening each side for the stars to answer calls without disturbing the curtain. I believe 'tis the oldest theater in America now, since the Holliday house in Baltimore was burned. And its very dinginess is suggestive. Kean & Booth & Macready & Fanny Kemble & Charles Kemble and Ellen Tree and the elder Mathews and all the lights of Art so long sunken in their sockets flashed forth from these creaky boards their brightest fires -- & warmed two generations past into enthusiasm.²¹

¹⁸The Georgian, Dec. 9, 1818, quoted in William Harden, A History of Savannah and South Georgia (Chicago: Lewis Publishing Co., 1913), pp. 387-390.

¹⁹SMN, June 4, 1895.

²⁰SMN, Feb. 11, 12, 13, 1878.

²¹Oral Sumner Coad and Edwin Mims, Jr., The American Stage, Vol. 14 of The Pageant of America, ed. Ralph Henry Gabriel (15 vols.; New Haven: Yale University Press, 1929), p. 259.

Coad and Mims draw the erroneous conclusion that Daly's letter "gives an invaluable picture of the type of house in which the touring company performed."²² The Savannah Theater may have been typical in its "dinginess" and in the kinds of productions presented there. Hardly anything else about it was typical. It was a Regency building, the only theater William Jay ever designed. Its bold use of curves, its "air of great lightness and strength," its unusual seating plan were distinctive rather than typical.

Almost as soon as the theater was in operation, Savannah suffered severe reverses. The national panic of 1819 threw the town into depression. The "great fire" of 1820²³ added to the misery. As if this were not enough, a yellow fever epidemic in 1820 reduced Savannah's population by one-fourth, killing 729 of its 3,000 inhabitants.²⁴ Hard times lasted into the 1830's.²⁵

²²Ibid.

²³Nichols, p. 33.

²⁴Waring, p. 23.

²⁵Hartridge, p. 6.

The ownership of the theater changed, and by 1865 the building was in the possession of a group of men including a Mr. Paddleford, who represented their interests.²⁶ In 1870, Thomas Arkwright, an Englishman living in Savannah, bought a controlling interest in the theater²⁷ and kept control of it until his death in 1882. Arkwright managed the theater himself until late in his life, when H. C. Houston managed for him.²⁸

When Arkwright died, his son-in-law, Tomlinson F. Johnson, became the sole owner by inheritance and by purchase of outstanding stock. Johnson served as his own manager.²⁹ In 1894 he sold the theater to the American Theatrical Exchange, headed by Henry Greenwall and Albert Weis.³⁰ Greenwall suffered financial reverses,³¹ and in 1906 the Savannah Theater Company, Albert Weis, president, owned the building.³²

²⁶SMN, Sept. 22, 1906.

²⁷SMN, Sept. 26, 1870.

²⁸SMN, Sept. 13, 1881.

²⁹Savannah Press, Sept. 22, 1906.

³⁰SMN, Oct. 4, 1894.

³¹John S. Kendall, The Golden Age of the New Orleans Theater (Baton Rouge: Louisiana State University Press, 1952), p. 592.

³²SMN, Sept. 22, 1906.

Under the ownership of the American Theatrical Exchange and the Savannah Theater Company, successive managers were J. C. Shaw, 1895;³³ Charles Coburn, 1895-1897;³⁴ Dave A. Weis, 1897-1899;³⁵ Sidney A. Weis, 1899-1901;³⁶ Fred G. Weis, 1901;³⁷ and W. B. Seeskind, 1901-1906.³⁸ Charles Coburn began his association with the Savannah in 1891, when he was 13, as a program boy.³⁹ When he became manager of the theater in 1895 he was only 17. Dave Weis, Sidney Weis and Fred Weis were all sons of Albert Weis, and W. B. Seeskind was his son-in-law.

Between 1865 and 1906 the Savannah Theater underwent frequent remodelings, renovations, restorations.

Not long before Arkwright purchased it, the Morning News reported:

³³SMN, July 1, 1895.

³⁴SMN, Nov. 29, 1895.

³⁵SMN, Aug. 20, 1897.

³⁶SMN, Aug. 24, 1899.

³⁷SMN, March 14, 1901.

³⁸SMN, Aug. 18, 1901.

³⁹Charles Coburn, "The Proudest Theater in Dixie," Stories of Old Savannah, first series, ed. Lillian C. Bragg and Margaret Godley (Savannah: n.p., 1948), p. 21.

It does seem a great pity as we look around us on every side, and see the many marked improvements in our rapidly growing city; as we witness the increasing favor which Savannah is held by the commercial men both North and South, to think of the generous hospitality and liberality which ever characterized the citizens of our city, that the accommodations for the drama are so poor. Augusta prides itself in a perfect little gem of a theatre and Charleston has a snug little opera house, where one may enjoy even the comforts of a theatre. The building here is well and good enough. It only wants renovation, the auditorium should be improved, new and comfortable seats should be provided, the stage remodelled, and of all things else have a comfortable place for the actors. Let the people move in this matter and we feel certain that the owners of the building will accede to their wishes.⁴⁰

The owners did not accede; they sold. Arkwright wasted no time before repairing the building.

Mr. Thomas Arkwright . . . has availed himself of every moment since he purchased the building to put it in repair, and has succeeded admirably, and the play people who visit our city hereafter will have no occasion to complain of the dilapidated and uncomfortable condition of the Theatre.⁴¹

Skiff and Gaylord's Minstrels opened the 1870-71 season and drew a crowded house,⁴² but perhaps equal in attraction to the show was the improved theater.

We were pleased to observe the renovation of the Theatre, which has taken place under the proprietorship of Mr. Thos. Arkwright.

⁴⁰SMN, Dec. 29, 1869.

⁴¹SMN, Sept. 26, 1870.

⁴²SMN, Sept. 27, 1870.

the entire auditorium has been repaired, repainted and refitted, and we may now boast a Temple of Thespis worthy our city. The seats have all been recushioned, and other improvements made with a view to comfort and convenience. The second tier, known as the "Family Circle," has been put in good order, the seats cushioned, and the entire floor carpeted and otherwise improved, making it equally as desirable a portion of the house as the parquette or dress circle.

. . . A new and elegant refreshment saloon . . . has been fitted up in the front basement of the Theatre. . . . The refreshments are of the best quality, and are administered by kindly and obliging assistants.⁴³

In January, 1881, Arkwright announced his intention to remodel again.

The exterior of the building will be handsomely painted up and remodeled, the front being entirely changed, and the portico decorated with a row of gas jets, which will be kept burning brightly from the opening of the doors until the commencement of the performance, when light will be furnished by a circle of three burners in the top. Other changes on the exterior are also contemplated. The interior is also to be remodeled. The so-called "private" boxes are to be removed and the family circle enlarged, neatly fitted up and rendered more comfortable and attractive. In the place of the private boxes there will be four stage boxes, similar to those in Northern theatres, which will be far more desirable than the present ones, commanding a good view of the audience and the stage. In brief Mr. Arkwright has decided upon a complete renovation of the building and is determined to give Savannah a theatre second in point of attraction, comfort and convenience to none in the South.⁴⁴

⁴³Ibid.

⁴⁴SMN, Jan. 26, 1881.

When the theater opened in September for the 1881-82 season, H. C. Houston was manager. The audience approved the changes in the house.

The audience were last night greatly pleased with the improvements that have been made at the Theatre during the past summer. The private boxes are neatly upholstered and are quite cosy and comfortable, and the addition to the family circle is a decided advantage, as also the enlargement of the dress circle. The gas jets for the front of the building have just arrived and will soon be placed in position. It is also the intention of Mr. Houston, the manager, to convert one of the windows on the Hull street and one on the McDonough street side into doors, which is essential and will be a valuable improvement, facilitating egress from the building, and thereby adding to the safety of the audience in case of a panic. With these improvements, Savannah will have one of the most comfortable and attractive theatres in the South.⁴⁵

Later newspapers referred mistakenly to this renovation as having taken place in 1883. The changes made in 1881 were the most significant alterations between the construction and the rebuilding of the interior and exterior in 1895 by the American Theatrical Exchange.

When Tomlinson F. Johnson became the owner of the theater in 1882, however, he felt it necessary to make certain other improvements. Heating presented occasional serious problems. Spectators stayed home on cold nights because they knew they would be uncomfortable at the theater. In preparing for the 1872-73 season, Arkwright had "placed a large Oriental base-burning furnace in the

⁴⁵SMN, Sept. 13, 1881.

theatre" which he expected to warm the building "thoroughly" and "to render the largest audience comfortable."⁴⁶ Johnson added "a large Ruby furnace" ten years later,⁴⁸ but the heating system was still not always sufficient. In December, 1882, when Miss Marion Elmore made her first Savannah appearance and "sprang at once into popular favor," the weather was "immensely cold."⁴⁸ "The patent heater was in full blast, and the furnace well fired up, but there was no warmth diffused through the house, and the audience were rendered decidedly uncomfortable."⁴⁹ Fortunately, Savannah winters do not include many "immensely cold" days.

Johnson improved acoustics by "closing an unnecessary aperture over the stage," added "wash basins . . . with hot and cold water" in the dressing rooms, and "provided a bath room with the usual conveniences."⁵⁰ Savannah was always willing to point with pride to its theater, and Johnson's improvements provided an opportunity.

⁴⁶SMN, Oct. 17, 1872.

⁴⁷SMN, Oct. 18, 1882.

⁴⁸SMN, Dec. 7, 1882.

⁴⁹Ibid.

⁵⁰SMN, Oct. 18, 1882.

Altogether, the Savannah Theatre may now be considered as one of the best, if not the best, in all its appointments, of any place of amusement south of Baltimore and east of New Orleans, and the high praises we have heard from the companies that have last occupied it justify the belief that the enterprise of the manager is appreciated.⁵¹

Major restorative work was apparently necessary about every ten years. In 1892, Johnson tried to organize a company of stock owners among "a few enterprising citizens" for purpose of "remodeling and beautifying the building."⁵² Johnson set the value of the theater at \$55,000.00 and expected to raise \$25,000.00 worth of stock so that Savannah would "have one of the handsomest and most commodious theaters in the south" the next year.⁵³ The seating capacity was to be increased to about 1,800.⁵⁴ The plan fell through.

In February, 1893, Sanford Cohen, manager of the Augusta Opera House, a syndicate house, was in town to promote the C. B. Jefferson, Klaw and Ehrlander production, Country Circus. He spoke of the poor theatrical season, "the worst known, perhaps, for the last ten years . . ." but denied the existence of a theatrical

⁵¹Ibid.

⁵²SMN, Nov. 23, 1892.

⁵³Ibid.

⁵⁴Ibid.

combine or syndicate.⁵⁵ He did admit that his representation of Klaw and Ehrlander and of the Frohmans prevented his cooperation with Henry Greenwall of New Orleans and New York.⁵⁶

The next week Henry Horne of Macon met Cohen in Savannah to discuss the prospects of a new theater in town, presumably a Klaw and Ehrlander house. Interest ran high, but the "new and fine theater"⁵⁷ did not materialize.

Johnson effected minor repairs in the summer of 1893⁵⁸ and in November installed a new curtain, only the third in the history of the theater, and new scenery.

The audience was greeted for the first time last night by the new drop curtain and elegant new scenery, which has just been procured from Chicago by Manager Johnson. The curtain shows up beautifully against the footlights and is a model of artistic production. The drapery is almost perfect, the top drapery being made and arranged to exactly correspond with that on the curtain itself. The curtain presents a beautiful lake scene upon what is apparently another curtain hanging before another stage. It is the work of Sosman and Landis, of Chicago, who are among the best known theatrical artists in the country.

⁵⁵SMN, Feb. 18, 1893.

⁵⁶Ibid.

⁵⁷SMN, Feb. 24, 1893.

⁵⁸SMN, Aug. 5, 1893.

All the new scenery is also their work. Entirely new garden, parlor and prison sets have been procured and the patrons of the theater will have an opportunity of seeing something new for some time to come. The new curtain will be appreciated by many, as the old one had been learned by heart, it having been before the stage since 1859.⁵⁹

Ironically, the production when the new curtain was revealed was a Klaw and Ehrhanger enterprise, though representatives of those gentlemen had attempted only a few months earlier to build a theater to rival Johnson's.

In the summer of 1894 the improvements included the introduction of electric light on stage.⁶⁰ Johnson also presented an expanded theater program that year. It was eight pages, "attractively gotten up," with "exceedingly bright and gossipy" reading material.⁶¹ On the title page were these words: "Mr. T. F. Johnson, owner and manager Savannah Theater, the oldest theater in the United States."⁶²

Before the year was out Henry Greenwall, Albert Weis and W. A. McConnell of the American Theatrical Exchange were in town to buy the Savannah Theater. They offered

⁵⁹SMN, Nov. 18, 1893.

⁶⁰SMN, Aug. 22, 1894.

⁶¹SMN, Aug. 25, 1894.

⁶²Ibid.

\$40,000.00. Johnson asked \$55,000.00.⁶³ Greenwall's company was determined to have a theater in Savannah and offered Johnson \$50,000.00 and possession of the building until April 15, 1895. Johnson accepted.⁶⁴

In 1870 Savannah's population was 28,235, compared with a population of 48,956 for Charleston.⁶⁵ Shows given one or two productions in Savannah were likely to be presented three times in Charleston.⁶⁶ By the turn of the century, Savannah had caught up with Charleston, but Atlanta, founded in the 1840's, had outgrown both towns.⁶⁷ W. A. McConnell, in explaining the importance of a theater in Savannah to the American Theatrical Exchange, said, "We book attractions for Charleston, and it would be entirely too far to jump from there to

⁶³SMN, Oct. 4, 1894.

⁶⁴SMN, Oct. 5, 1894.

⁶⁵The Statistics of the Population of the United States (Washington: Government Printing Office, 1872), p. 100.

⁶⁶New Orleans, the undisputed theatrical leader in the South, had a population of 191,000 in 1870.

⁶⁷A Century of Population Growth (Washington: Government Printing Office, 1909), p. 78.

Atlanta . . . "68 "Savannah is the best one-night town in America. Atlanta is an excellent two-night town, but for a one-night stand, Savannah cannot be beaten in this country. I say that without fear of contradiction."69 The purchase of the Savannah completed a circuit comprised of theaters in Richmond, Atlanta, Louisville, Nashville, Memphis, Montgomery, New Orleans and thirty-one in Texas.70

Speaking of his organization's earlier relationship with the Savannah Theater, McConnell said, "We have booked more strong attractions for Savannah than have Klaw and Ehrlander, although they represent this house. According to the list, we have booked twenty-six strong attractions for Savannah, as against twenty-three by Klaw and Ehrlander, and ours are all of the best and strongest kind."71 Strangely enough, Klaw and Ehrlander and the Frohmans frequently presented their shows on the stage of the Savannah Theater after it was in the possession of the American Theatrical Exchange.

68 SMN, Oct. 24, 1894.

69 Ibid.

70 Ibid.

71 Ibid.

The sale of the theater prompted the Morning News to print a long article entitled "Savannah's Play House a Landmark in the History of the American Stage."

Since it was erected the building has undergone so many changes that, aside from its general arrangement, and the exterior walls, very little remains to show that it is the original building. The last time it was remodeled was in 1883.⁷² Since it was erected it has had but three drop curtains. . . .

The old building has witnessed the rise, progress and decadence of the drama in America. Its walls have resounded with the sonorous tones of the elder and the younger Booths, of McCready, Vanderhoff, the Kembles, father and daughter; the Coopers, Forrest, and other tragedians and melo-dramatists, and have echoed the comicalities of Finn, Hilson, the two Placides, and Hackett, and absorbed the melting tones and artistic roulades and trills of Kelly, Hughes, Russell, and the stars of operatic music. Few of the greatest of the world's actors and singers have not appeared before its footlights, and if the walls of its green room could talk they would tell stories that would fill volumes.

The greatest orators and lecturers have spoken from its stage, and for half a century it has echoed the harangues and cheers of political gatherings. . . .

The early history of the theater is obscure, and little data exists from which to write its successes and failures. The building is one of the sights of Savannah, and visitors are always interested in it. If the plans of the American Theatrical Exchange are carried out in a year from now the historic old structure will have given place to a modern theater.

⁷²1881. See page 16.

Among the managers of the old theater who are or have been well-known lights on the stage are John Ellsler and Joe Jefferson, who were jointly interested in its management, and the late John T. Raymond, who was its manager for several years prior to 1866.⁷³

Johnson, "the genial manager of the Savannah Theater," went into the life insurance business in the month of the sale,⁷⁴ though he continued to manage the playhouse until the following spring. He was probably glad to get out of theater management. In February, 1895, Lottie Collins, "the creator of the famous Ta-ra-ra-boom-de-aye," came to town for three performances of The Devilbird. The fourteen male members of the company, including Frederick Solomon, the leading man, got into a shooting fight at the Macon depot just before their departure for Savannah, and the Macon police wanted them for riot. Johnson made their Savannah appearance possible by posting \$250.00 bond for each of the ten who were arrested by the Savannah police, but only after the members of the company provided him with \$2,500.00 worth of jewelry and cash. The men spent "six hours under arrest at the police barracks and were only released a few minutes after 7 o'clock just in time to prepare for the performance."⁷⁵ The company

⁷³SMN, Oct. 6, 1894.

⁷⁴SMN, Nov. 1, 1894.

⁷⁵SMN, Feb. 15, 16, 1895.

cancelled its Charleston engagement and returned to Macon for trial.⁷⁶

John L. Sullivan played A True American February 20, 1895.⁷⁷ Before the week was out his company disbanded in Jacksonville, the members saying they had not been paid in five weeks. Sullivan was "on a big drunk."⁷⁸ Theater management was not without its worries.

After some delay, "the work of demolishing the old Savannah Theater began in earnest" June 3, 1895.⁷⁹ Architect Frank Cox of New Orleans was in charge of the work.⁸⁰ The demolition brought to mind old stories of the ghost which was said to reside in the green room where it frightened chorus girls who would come running out in various stages of undress.⁸¹ "It is said too, that policemen passing the theater in the wee sma' hours have heard

⁷⁶SMN, Feb. 16, 1895.

⁷⁷SMN, Feb. 20, 1895.

⁷⁸SMN, Feb. 23, 1895.

⁷⁹SMN, June 4, 1895.

⁸⁰SMN, April 17, 1895.

⁸¹SMN, May 5, 1895.

applause inside just as if some performance were going on."⁸² One night, when the theater was closed after a performance, a fire burned a hole about two feet in diameter in the middle of the floor of the center dressing room. "How the fire got there was a mystery, but far more mysterious was the fact that nothing else had burned. After burning out a small circular hole in the floor, the fire seemed to have been satisfied and went out of its own accord."⁸³

A later report told that this happened more than once:

Many weird stories are told about the Savannah Theater. One is that it couldn't burn for the reason that a ghost inhabited the house and protected it from fire. And there was some ground for the story, it seemed. On at least three occasions fire started inside the place while no one was supposed to be there.

Each time the blaze was checked in its incipency without the interference of any human agency. It was contended that only some supernatural thing could have prevented the fire spreading after it had begun in the way it did. This did not occur once, but several times.⁸⁴

The partial demolition and reconstruction took up all of the summer of 1895. The newspapers and the general public doubted it would be ready for the announced opening night, September 10,⁸⁵ but Greenwall brought in an extra

⁸²Ibid.

⁸³Ibid.

⁸⁴SMN, Sept. 22, 1906.

⁸⁵SMN, Aug. 9, 18, 1895.

force of workmen.⁸⁶ The season opened on schedule to an overflowing house. The seating capacity was about 1,500, but nearly 2,000 packed in to see In Darkest Russia and the new theater. "There were 700 people crowded into the gallery alone and about 600 in each the balcony and the parquette . . ."⁸⁷ "The general opinion was that the new theater is a gem."⁸⁸ The stage was considerably enlarged, the advantages of which the audience appreciated in The Devil's Auction, September 11, "when it was seen with what ease and rapidity the large amount of scenery used . . . was handled."⁸⁹ Cox's plan also included two levels of boxes on each side, ten boxes in all.⁹⁰

William Jay's plan for the Savannah Theater did not include a box office. For a long time tickets had been available at Livingston's drug store. Now for the first time the box office was in the theater itself. The manager of the box office was seventeen-year-old Charles Coburn.⁹¹

⁸⁶SMN, Sept. 11, 1895.

⁸⁷Ibid.

⁸⁸Ibid.

⁸⁹SMN, Sept. 12, 1895.

⁹⁰SMN, Sept. 11, 1895.

⁹¹Ibid.

Marc Klaw had not given up on having a theater in Savannah. While the Greenwall company was rebuilding the old Savannah, he came to town "for the purpose of looking into the matter of a new theater here . . ."⁹² Klaw wanted local businessmen to put up the money for a house his organization would manage.⁹³ Once again his plans did not materialize.

Every national depression had an effect on audiences, prices and kinds of productions in Savannah. The panic of 1893 had long lasting effects. Not until 1900 did the nation and the Savannah Theater recover fully. The syndicate received part of the blame for the latter's difficulties. On April 30, 1899, the Morning News complained of the closing season: "Savannah has felt the effect of the theatrical syndicate during the entire season in the lack of many first-class attractions, which have formerly been here. There has been a surfeit of repertoire companies, and there is no indication of a change in the situation."⁹⁴ It is true that, despite Klaw and Ehrlanger's enmity for Greenwall, shows represented by them and by the Frohmans frequently appeared at the Savannah Theater, although it

⁹²SMN, Aug. 28, 1895.

⁹³Ibid.

⁹⁴SMN, April 30, 1899.

is difficult to ascertain the quality of those shows. Things looked better the next year when the effects of depression abated. In August, 1899, the manager of the theater, Sidney Weis, was looking forward to "an unusually profitable year."⁹⁵

Another more regional recurring calamity that affected the theater was yellow fever. The epidemic of 1876 delayed the opening of the theater season until December 4, when Harry Robinson's Minstrels opened a three-performance engagement.⁹⁶ Savannah's population in 1876 was approximately 30,000. Of those, 1,591 died in the epidemic.⁹⁷ The Morning News review of the opening performance said, "The Theatre was opened last evening . . . to a very large audience -- in truth, remembering the terrible scenes through which the city has recently passed, we were surprised at seeing the house so full."⁹⁸ No additional attractions appeared until December 30, when Savannahians, who had "been yearning for some amusement," had "the opportunity of enjoying themselves fully."⁹⁹

⁹⁵SMN, Aug. 24, 1899.

⁹⁶SMN, Dec. 4, 1876.

⁹⁷Waring, p. 23.

⁹⁸SMN, Dec. 5, 1876.

⁹⁹SMN, Dec. 30, 1876.

The beginning of the 1888-89 season was affected by yellow fever in other parts of the South. For instance, Newton Beers was scheduled to perform in Savannah on Monday and Tuesday, September 17 and 18, and then to play Jacksonville. Jacksonville was racked with yellow fever, though, so Beers went from Savannah to Charleston for a Wednesday performance and returned for matinee and evening shows in Savannah. The evening performance on Thursday was given as a benefit for the yellow fever sufferers in Jacksonville.¹⁰⁰

R. B. Mantell was booked for November, 1888, and tried to cancel, but Manager Johnson would not let him out of his contract. "Savannah has never been healthier," Johnson said.¹⁰¹ Johnson's assurances were important because other companies were also concerned about the soundness of Savannah's health conditions.¹⁰²

In September, 1897, the Morning News reported that yellow fever in Alabama and Louisiana was "playing havoc with theatrical companies going that way."¹⁰³ The Nancy

¹⁰⁰SMN, Sept. 17-20, 1888.

¹⁰¹SMN, Sept. 26, 1888.

¹⁰²Ibid.

¹⁰³SMN, Sept. 22, 1897.

Hanks company, featuring Marie Jansen and Frank Tannehill, Jr., was scheduled to play New Orleans the week after its Savannah stand, but instead returned directly from Savannah to New York.¹⁰⁴

Otis Skinner was to have presented The Liars October 31, 1899, but had recently appeared in Florida, where a yellow fever epidemic had not completely subsided. He could not satisfy Savannah authorities that his company's baggage had been sufficiently fumigated and did not play.¹⁰⁵

Again in 1905 Savannah anxiously followed reports of yellow fever in other parts of the South, especially in New Orleans. The epidemic raged there until late October, claiming 435 victims.¹⁰⁶ This widespread epidemic also played havoc with the travel plans of acting troupes.

Victor Herbert's The Fortune Teller, which played Savannah September 20, cancelled its Birmingham engagement.¹⁰⁷

Louis James, who gave three performances in Savannah October 9 and 10, had to cancel his Jacksonville appearance.¹⁰⁸

¹⁰⁴Ibid.

¹⁰⁵SMN, Oct. 31, 1899.

¹⁰⁶SMN, Oct. 22, 1905.

¹⁰⁷SMN, Sept. 20, 1905.

¹⁰⁸SMN, Oct. 9, 10, 1905.

As in times of depression, popular priced shows prevailed during seasons of yellow fever.¹⁰⁹ Cast members of these shows were perhaps more willing to run the risks of infection, but, more important, these companies did not need to travel as far or as fast as star combinations did to find audiences sufficient to their expenses.

In December, 1903, news of the disastrous Chicago theater fire made Savannah conscious again of the danger of fire. When the theater opened the 1904-05 season on September 6, a new asbestos fire curtain was in place, and there were new entrances and fire exits.¹¹⁰

The factors determining audience size were weather, general economic conditions, and type of show. The primary factor determining type of audience, however, was type of show. For several months after Sherman occupied Savannah in December, 1864, the people who had the most money to spend were his troops. Ads promised that "strict order will be enforced" at the theater¹¹¹ and that "the performances will be conducted on a strictly respectable plan,

¹⁰⁹SMN, Nov. 5, 1905.

¹¹⁰SMN, Sept. 4, 6, 1904.

¹¹¹Savannah Daily Herald, March 8, 1865. Hereafter referred to as SDH.

and that nothing shall be said or done that will offend the most fastidious,"¹¹² but Savannahians in general and ladies in particular avoided the theater. The further assurance that "no ladies will be admitted . . . unless accompanied by a gentleman"¹¹³ was not enough. When the fall of Richmond was announced from the stage by A. H. Davenport, "the entire theatre rang with the wildest cheers and other demonstrations of joy, which continued for some minutes."¹¹⁴ This was not the behavior of Savannah natives. The theater was frequently crowded during the occupation, but it was not until the beginning of the 1865-66 season that the Daily Herald could announce that "the audience comprised the best classes of our citizens and many ladies, and . . . the Theatre presented a decidedly brilliant appearance."¹¹⁵ John T. Raymond and Theodore Hamilton, attempting to recreate the pre-war pattern of stock companies operating with long-term leases of theaters, headed the company presenting London Assurance that opening night, September 30, 1865.¹¹⁶

¹¹²SDH, March 4, 1865.

¹¹³Ibid.

¹¹⁴SDH, April 8, 1865.

¹¹⁵SDH, Oct. 2, 1865.

¹¹⁶Ibid.

In December, 1865, Gen. U. S. Grant was in town and accepted an invitation to visit the theater. The play was The Pioneer Patriot, featuring Rose and Harry Watkins.¹¹⁷ "The Theatre was crowded to its utmost capacity with a brilliant house, the audience being composed largely of ladies."¹¹⁸ Robert E. Lee was in town in 1870, shortly before his death. He attended Christ Church but not the theater.¹¹⁹

Attractions like Nellie Melba filled the boxes. ". . . From both an artistic and social standpoint the Melba concert . . . was a decided success."¹²⁰ Richard Mansfield commanded "a large and fashionable audience,"¹²¹ as did the other great and famous actors who played there: Sarah Bernhardt, Edwin Booth, Minnie Maddern Fiske, Henry Irving, Edwin Forrest, and many others, though the audiences were not always as large as the reviewer felt they should be.

Negroes sat in the gallery. Some shows, especially minstrels featuring Negro players, drew large crowds to

¹¹⁷SDH, Dec. 5, 1865.

¹¹⁸Ibid.

¹¹⁹SMN, April 4, 1870.

¹²⁰SMN, March 7, 1905.

¹²¹SMN, Jan. 4, 1906.

the gallery, to whom the reviewer referred as the "gallery gods." He frequently criticized their behavior. The 1881-82 season opened with a performance of Anthony, Ellis and Hathaway's Consolidated Aggregation.

The building was packed to its full capacity, and the gallery presented a sight rarely seen, being literally jammed to the very ceiling, the colored folks being packed in like so many sardines, and crowded one another so that there was a continual squabble among them during the evening, which greatly annoyed the other portion of the audience
 . . .¹²³

The theater orchestra, which Manager Johnson increased from five pieces to seven in 1890,¹²⁴ refused to play for a performance by "Cole and Johnson and their big colored organization"¹²⁵ when the musicians discovered that the company's band leader was a Negro.¹²⁶ For this show the balcony as well as all or part of the gallery was "reserved for colored."¹²⁷

When Frank Kilday performed in Boucicault's old standard play, The Streets of New York, in October, 1888, "the fire scene in the fifth act was realistic in the extreme, and the gallery gods fairly whooped as the red-shirted

¹²³SMN, Sept. 13, 1881.

¹²⁴SMN, Sept. 9, 1890.

¹²⁵SMN, Feb. 17, 1901.

¹²⁶Ibid.

¹²⁷SMN, Feb. 16, 1901.

firemen rolled in their hose carriage and began playing on the flames."¹²⁸

Once, after a performance by DeCastro, "the Great Illusionist and Champion Ventriloquist," the Morning News suggested drastic measures to control the behavior of the gallery patrons: "We would call the attention of the police to the disorderly conduct of some of the boys in the galleries, and suggest that a night in the barracks will learn them how to spend an evening in the theater."¹²⁹

Another occasional problem was the appearance of "those who have voluntarily placed themselves outside the pale of society . . ."¹³⁰ Johnson took a firm position on the matter in October, 1883, and this "serious offense to respectable patrons"¹³¹ received no further newspaper mention.

Hon. T. F. Johnson, the Manager of the Theatre, is out in a card in this morning's News giving notice to the young men who secure reserved seats, or private boxes, as was the case last night, for lewd women, that such characters will be put out of the Theatre and the names of the parties forcing them upon decent people given to the public. . . . Such conduct has been noticed before, and it was hoped that the parties interested would stop it . . .

¹²⁸SMN, Oct. 18, 1888.

¹²⁹SMN, March 21, 1871.

¹³⁰SMN, March 31, 1874.

¹³¹Ibid.

There is no question now about its abatement, as Manager Johnson always does what he says he intends doing.¹³²

Minstrels consistently drew well, as did burlesques and other sensational productions. This was frequently a source of chagrin, as in the case of Mrs. D. F. Bowers' 1887 appearance.

The audience was not so large as it would have been had the performance been that of a minstrel company or the "Zozo," but it was composed of a different class of people. Mrs. Bowers is an actress of great power, and is deserving of better patronage than she is having here.¹³³

The popular price companies drew their own audiences, usually large ones. The companies, called ten-twenty-threes, charged a top price of thirty cents. Of the Gagnon-Pollock Company in November, 1902, the reviewer said, "This company has been liberally patronized by those who elect to attend the popular price class of productions put on by repertoire companies."¹³⁴ The reviewers were often complimentary to the performances of the ten-twenty-threes, but looked forward to productions of higher quality. For instance, in October, 1899, the Morning News said, "The theatrical season will take on a brighter aspect this week, and there will be a relief from popular-priced shows, even

¹³²SMN, Oct. 20, 1883.

¹³³SMN, Oct. 12, 1887.

¹³⁴SMN, Sept. 9, 1902.

if it is only temporary."¹³⁵

The Savannah Theater drew its largest crowd to a free show shortly after 10 p. m., Friday, September 21, 1906. That was the night that "fire . . . burned away the interior . . . leaving nothing but the charred remnants of the floor in the pit . . ."¹³⁶

The origin of the fire was a mystery. There had been no performance that night, and the house was empty. Stage Carpenter Frank Hamilton, who, with his wife, had an apartment in the theater, was out. There was an iron-clad rule that no one smoked in the theater, and Hamilton did not even allow his assistants to carry matches inside the building.¹³⁷ Hamilton and Manager Seeskind believed the fire to be of incendiary origin. They spoke of at least two earlier attempts to burn the theater,¹³⁸ but nothing was ever proved. Clearly the ghost that put out the theater's fires had deserted it. Perhaps he no longer felt at home after the rebuilding of 1895.

The fire spread rapidly, and all of Savannah seemed to be drawn by "the glow which suffused the heavens."¹³⁹

¹³⁵SMN, Oct. 1, 1899.

¹³⁶SMN, Sept. 22, 1906.

¹³⁷Ibid.

¹³⁸Ibid.

¹³⁹Ibid.

Within a minute or two after the alarm rang out, the flames, which were first seen struggling for the air in the rear of the stage, caught upon the highly inflammable stage settings, clambered to the dome and broke through the windows, hundreds of people were running to the scene of the fire . . .¹⁴⁰

In their rush, people in the crowd tripped over fire hoses, fell, and got up to hurry on to the best places for watching the fire.¹⁴¹

The crowd which witnessed the burning of the theater occupied every point of vantage on all sides. Chippewa Square, which is directly in front of the building, was filled, and it is estimated that several thousand people crowded into it. On Hull, McDonough, Drayton and Bull streets the police had their hands full to keep spectators back. At times the work of the firemen was impeded by the crowding of the multitude . . .¹⁴²

Some even watched the fire from inside the theater as long as that was possible, "for an hour, nearly."¹⁴³ They saw "a raging cauldron of flame, more dramatic to the fascinated few who hung over the rail than ever was a spectacle upon the stage now set in fiery splendor."¹⁴⁴ The spectacle must have been equally dramatic outside

¹⁴⁰Ibid.

¹⁴¹Interview with Mrs. Craig Barrow, Dec. 18, 1969.

¹⁴²SMN, Sept. 22, 1906.

¹⁴³Ibid.

¹⁴⁴Ibid.

where "sixty feet above the flames roared for a time unmolested."¹⁴⁵

The next day Manager Seeskind found the walls strong and in good order and believed the theater could be "rehabilitated."¹⁴⁶ The night of the fire he believed it to be "a total loss,"¹⁴⁷ one felt keenly by most Savannahians.

. . . The loss is one that nearly every citizen has a personal interest in, and considers [the destruction of] this historic old building, where the immortal Booth exhibited his matchless genius, where Jefferson wooed tears and laughter with the witchery of his pathos and the insidiousness of his humor, a personal loss.¹⁴⁸

Thus ended an era of the theater that had seen John T. Raymond and Theodore Hamilton attempt to reestablish former management patterns; Joseph Jefferson at his best and most successful; the helpful influence of John T. Ford; brief but enriching engagements of Edwin Booth, Sarah Bernhardt, Edwin Forrest, Henry Irving, Ellen Terry and many other stars; and some of the greatest lecturers of the day.

¹⁴⁵Ibid.

¹⁴⁶SMN, Sept. 23, 1906.

¹⁴⁷SMN, Sept. 22, 1906.

¹⁴⁸Ibid.

CHAPTER TWO

JOHN T. RAYMOND AND THEODORE HAMILTON

On December 21, 1864, Gen. Hardee completed his evacuation of Savannah while Sherman's troops camped outside the city. Dr. Richard Arnold, mayor, and members of the city council waited at the Exchange until the withdrawal was effected "before going out to surrender the city."¹ On their way to meet with Sherman's representatives, the officials became separated. Aldermen O'Bryne and Lachlison, intercepted by a Union guard, met Gen. Geary who "unceremoniously accepted the surrender of the city."² Dr. Arnold made the formal surrender shortly afterward, requesting protection for the lives and property of the citizens he represented. "The request was promptly granted. Any violation of order would be punished by death, and Geary seemed to mean it."³ So Savannah was spared the fate of Atlanta and of Columbia. When Sherman gave the city to Lincoln as a Christmas present on December 22, 1864, the present was not a pile of smoking ruins; it was a city intact.

¹Alexander A. Lawrence, A Present for Mr. Lincoln (Macon: Ardivan Press, 1961), p. 207.

²Ibid., pp. 207-08.

³Ibid., p. 208.

Theatrical activity resumed almost immediately, but it was sporadic. The first performances at the theater were concerts by military bands, beginning with the Brass Band of the 33rd Massachusetts Volunteers on January 12, 1865,⁴ and variety shows that included "dramatic, gymnastic, musical and other exercises."⁵ Attractions like these were insufficient to the city's needs. By February 28, the Daily Herald was "happy to announce" an amateur performance of Douglas Jerrold's Rent Day for the pleasure of the "starving-for-amusement city."⁶ Unfortunately, many of the cast members "were evidently suffering from the stage fright . . ." and the production was not a success.⁷

Professionals with "a well-organized troupe, just arrived from New York,"⁸ presented their first show on March 6.⁹ "A large audience" attended, and the production was successful, "save for some few hitches and irregularities which seem inseparable from a first night's performance."¹⁰

⁴SDH, Jan. 12, 1865.

⁵SDH, Jan. 21, 1865.

⁶SDH, Feb. 28, 1865.

⁷SDH, March 1, 1865.

⁸SDH, March 2, 1865.

⁹SDH, March 7, 1865.

¹⁰Ibid.

Members of the company, called the Sweatnam and Scott Combination Company, were W. P. Sweatnam, M. Ainsley Scott, Lottie Howland, Sallie Sweatnam,¹¹ M. J. Howard, J. Clark,¹² G. R. Salisbury, Add Ryman,¹³ La Belle Louise, J. Rogers, J. Guinan and E. P. Mason.¹⁴

The Davenport Combination Company, headed by A. H. Davenport, soon displaced Sweatnam and Scott from the theater, but they "fitted up another hall in elegant manner."¹⁵ Both companies performed for about two weeks, but Savannah was neither large enough nor prosperous enough to support that much entertainment and, on March 27, Scott, Ryman and Howard joined the Davenport troupe at the theater. Sweatnam continued his separate activities until May, when he too began performing with Davenport.¹⁶ In addition to former members of the Sweatnam and Scott combination, the Davenport company included Mrs. M. L. Berrell, Maude St.

¹¹SDH, March 2, 1865.

¹²SDH, March 8, 1865.

¹³SDH, March 9, 1865.

¹⁴SDH, March 10, 1865.

¹⁵SDH, March 13, 1865.

¹⁶SDH, May 20, 1865.

Leon, Elsie St. Leon, Hattie Lee, Florence La Fond, and Thomas Weir, who frequently acted leading roles.¹⁷

On June 1, Davenport opened the Hilton Head Theater with part of his company.¹⁸ Sweatnam and the others remained at the Savannah Theater until July 24.¹⁹

The Sweatnam and Scott Combination Company and the Davenport Combination Company were actually stock companies. The advent of the true combination company, one gathered for the purpose of touring one play or a few particular plays, was one season away. The last stock company to occupy the Savannah Theater was the one formed by John T. Raymond and Theodore Hamilton to open the 1865-66 season on Saturday night, September 30.²⁰

Raymond and Hamilton announced their leasing of the theater one week before opening night:

Savannah Theatre. This establishment will be opened to the public after undergoing a thorough Renovation and Improvement, On Saturday Evening Next. We have secured a Full Company of Artists, Selected from all the available Talent of the Country. A celebrated Scenic Artist, Sig. F. Arrigoni, Has been employed sometime in restoring and painting New Scenery For all the New Sensation Dramas Will all appear during the Season.

¹⁷SDH, May 6, 1865.

¹⁸SDH, June 1, 1865.

¹⁹SDH, July 24, 1865.

²⁰SDH, Sept. 30, 1865.

The First Class Stars
 Raymond and Hamilton, Lessees and Managers²¹

The Daily Herald called the initial performance a "complete and triumphant success," even though it came on a Saturday night.²² The review was surprisingly mixed for so gratifying a success:

The house was well filled at an early hour, and at the rising of the curtain an unoccupied seat was hardly to be found. The audience comprised the best classes of our citizens and many ladies, and . . . the Theatre presented a decidedly brilliant appearance. . . .

The piece selected for the occasion, the Comedy of London Assurance is not well suited for an opening night when everybody about the stage is new and untried, and the actors are not expected to feel perfectly at ease, either with each other, or with the audience, or is it a play adopted to strongly impress a stranger audience, or afford a favorable opportunity for the développement of the talent of a dramatic company. The comedy, however, was well cast, and as a whole was performed in a very satisfactory manner.²³

The cast of London Assurance included:

Sir Harcourt Courtly.....	Mr. T. Hamilton
Richard Dazzle, Esq.	Mr. W. H. Briggs
Charles Courtly	Mr. M. M. Loud
Mark Meddle	Mr. J. T. Raymond
Lady Gay Spanker.....	Miss M. E. Gordon
Grace Harkaway.....	Miss Isadora Cameron

²¹SDH, Sept. 23, 1865.

²²SDH, Oct. 2, 1865.

²³Ibid.

Rest of the characters cast with the strength of the company.²⁴

Company members not named in that cast were Victoria Cameron, Mrs. Boswell, Mrs. Hamilton, F. L. Wise and Mrs. Stewart. Perhaps there were others. Hamilton played leading roles in serious plays, and Miss Gordon was leading lady. For instance, Miss Gordon played the role "which Miss Maggie Mitchell made famous" in the October 19 production of Fanchon the Cricket.²⁵ Hamilton played the cardinal and Miss Gordon was Julie de Mortimer in Bulwer-Lytton's Richelieu.²⁶ Raymond was the leading comedian and, when the opening play of a bill was serious, he starred in the farce that closed the program.

Some productions were unqualified successes. Among these were The Streets of New York and Our American Cousin. On October 11, the Daily Herald reported:

The Theatre was crowded to its full capacity last evening, as it was at its first presentation, on Monday night, of the sensational drama, "The Streets of New York." A rumor of the exciting and attractive character of the play, and the extensiveness and magnificence of its scenic effects had reached us from the Northern cities long since, and the promise of the managers of our Theatre to produce it here put everybody into a pleasant fever of expectation.

²⁴SDH, Sept. 28, 1865.

²⁵SDH, Oct. 19, 1865.

²⁶SDH, Oct. 7, 1865.

"The Streets of New York" has at length made its appearance, and has added a new triumph to the successes of the enterprise and liberality of Messrs. Raymond & Hamilton. . . .

We are pleased to observe that "Our American Cousin" in which the company appeared to so good advantage last week is to be repeated this evening.²⁷

Colleen Bawn was perhaps "the most successful production" of the first few weeks.²⁸ However, not all performances went off well. Macbeth was an outright mistake: "The performance of Macbeth at the Theatre on Saturday evening, was undoubtedly the most unfortunate essay which our worthy company has yet made. . . . If anything is to be said . . . it must be only, that it was a shade worse than indifferent."²⁹ Minor characters in Macbeth, in the reviewer's scathing terms, "were represented by persons of all degrees of stupidity."³⁰

Mr. and Mrs. W. H. Crisp, "actors not unknown to fame, and great favorites throughout the cities of the South," joined the company on November 6. The Crisps, engaged for two weeks as stars, extended their Savannah appearance

²⁷SDH, Oct. 11, 1865.

²⁸SDH, Oct. 17, 1865.

²⁹SDH, Oct. 16, 1865.

³⁰Ibid.

until Saturday, November 25.³¹

Harry Watkins, "the distinguished American Comedian," and his wife Rose ("late Mrs. Charles Howard"), "the accomplished actress and vocalist," came to Savannah on November 27 for a one week's engagement.³² They stayed for five additional performances and were playing The Pioneer Patriot when Gen. Grant visited the theater December 4.³³

For three weeks Raymond and Hamilton operated without guest stars. W. H. Crisp returned to Savannah for the last week of December, unaccompanied by Mrs. Crisp. Miss Rose Wood, "the celebrated danseuse,"³⁴ presented a specialty act each night that week.

D. Hanchet and Miss Fannie B. Price began a starring engagement on January 1, 1866,³⁵ and performed until Friday, January 12.³⁶ Miss Price was a particular hit. In East Lynne she played "the characters of Lady Isabel and Madame Vine with marked ability, which has distinguished all her personations since her debut on our stage."³⁷

³¹SDH, Nov. 20, 1865.

³²SDH, Nov. 27, 1865.

³³SDH, Dec. 4, 5, 1865.

³⁴SDH, Dec. 26, 1865.

³⁵SDH, Jan. 1, 1866.

³⁶SDH, Jan. 12, 1866.

³⁷SDH, Jan. 6, 1866.

Mr. and Mrs. W. H. Crisp, with his son Harry, came back on Saturday, January 13, for one week, opening their engagement with King Lear.³⁸ The following Tuesday the Crisps starred in The Merchant of Venice, he playing Shylock and she playing Portia. A newspaper article announcing this production said:

It is needless for us to remind our public that the Shakespearean drama finds able interpreters in Mr. and Mrs. Crisp. It has been many years since we have had the pleasure of seeing Mr. C. in the character of Shylock, but we remember that was a performance that stood the test of criticism. Portia is one of Mrs. C.'s favorite characters . . .³⁹

Hamilton appeared as the duke and Miss Gordon as Nerissa. All received complimentary reviews.⁴⁰

When the senior Crisps left Savannah, Harry stayed with the Raymond and Hamilton company. They performed without guest stars until an announcement on February 6 that the theater would be closed for two weeks, until February 19, when it would "Re-Open with the Full Dramatic Company."⁴¹

³⁸SDH, Jan. 13, 1866.

³⁹SDH, Jan. 16, 1866.

⁴⁰SDH, Jan. 17, 1866.

⁴¹SDH, Feb. 6, 1866.

The reopening took place on Thursday, February 22, with a production of the earlier success, Colleen Bawn.⁴² On Saturday of that week Walter Benn, "the popular young Tragedian," made his first appearance with the company.⁴³ Benn continued to star until, after a week of performances to benefit the leading actors, the Raymond and Hamilton First Class Stars closed their Savannah Theater season on Saturday, March 3.

Raymond leased St. Andrew's Hall in the middle of March, and in the new quarters, his company gave some of the shows presented earlier at the theater.⁴⁴ This activity continued until early April, but it was futile, anticlimactic. The time of the stock company was over for Savannah. No stock company ever again occupied the Savannah Theater.

Various members of the Raymond and Hamilton company continued their acting careers, with varying degrees of success. Harry Crisp, who "interested the New Orleans theatergoers because he was the son of one of their old-time favorites," appeared at the New Orleans Varieties in 1881.⁴⁵

⁴²SDH, Feb. 22, 1866.

⁴³SDH, Feb. 24, 1866.

⁴⁴SDH, March 17, 1866.

⁴⁵John S. Kendall, The Golden Age of the New Orleans Theater (Baton Rouge: Louisiana State University, 1952), p. 559.

Victoria Cameron appeared with Frank S. Chanfrau's company in Kit, the Arkansas Traveler at Wallack's, New York, in the summer of 1880.⁴⁶ Later that year she was a member of the cast of Christie Johnstone, with Mrs. Chanfrau, Harry Courtaine and R. L. Tayleure, at the Windsor Theatre, New York.⁴⁷ The next season she was still with the Chanfraus.⁴⁸

Theodore Hamilton, "the well-known actor,"⁴⁹ had been a leading star in the South during the Civil War.⁵⁰ He was business manager of the New Orleans Varieties, under the general management of John E. Owens, for the 1874-75 season.⁵¹ One of his roles at the Varieties was that of Sir Harcourt Courtly in London Assurance, in a production considered "singularly brilliant."⁵² This was the show with which he and Raymond had opened their Savannah season.

⁴⁶T. Allston Brown, A History of the New York Stage, Vol. II (New York: Benjamin Blom, 1964), p. 299.

⁴⁷George C. D. Odell, Annals of the New York Stage, Vol. XI (New York: Columbia University Press, 1939), p. 278.

⁴⁸Ibid., p. 470.

⁴⁹Kendall, p. 446.

⁵⁰SMN, Nov. 2, 1887.

⁵¹Kendall, p. 446.

⁵²Ibid., p. 448.

Hamilton appeared with Frederick Paulding in A Bustle among the Petticoats in New York in 1883.⁵³ Earlier that year he was in The Corsican Brothers with F. C. Bangs at Booth's Theatre.⁵⁴ On March 4, 1884, Hamilton, leading his own company, presented Truth, which he had written in collaboration with Henry Holland, at the Grand Opera House in Brooklyn.⁵⁵

He returned at least three times to play the Savannah. In 1882, he was a member of John A. Stevens' company, which gave two performances of Unknown and one of Passion's Slave in a two day stand.⁵⁶ During a three day engagement at the Savannah in November, 1887,⁵⁷ he was a member of the troupe which starred John S. Clarke, Edwin Booth's brother-in-law.⁵⁸ One of Hamilton's roles with the company was that of Hardcastle in She Stoops to Conquer, a role in which he was "very cordially received."⁵⁹ John Clarke's

⁵³Odell, vol. XII, p. 147.

⁵⁴Ibid., p. 167

⁵⁵Ibid., p. 367.

⁵⁶SMN, Oct. 28, 1884.

⁵⁷SMN, Nov. 1, 1887.

⁵⁸Arthur Hornblow, A History of the Theatre in America, Vol. II (New York: Benjamin Blom, 1965), p. 211.

⁵⁹SMN, Nov. 3, 1887.

son, Creston, later to become a star in his own right, was also a member of the company.⁶⁰ Hamilton's last Savannah appearance came in January, 1889. He was the star of a combination which presented Dr. Jekyll and Mr. Hyde, Hamilton's "own version of the great drama from Stevenson's novel," and The Farmer's Homestead, adapted from Tennyson.⁶¹

The biggest star to come out of the Raymond and Hamilton First Class Stars was, of course, John T. Raymond himself. Raymond, born in 1836, had run away from home for a life on the stage. He first acted at the age of seventeen. Later he replaced Joseph Jefferson in Laura Keene's company. After his year in Savannah, Raymond acted with E. A. Sothern of his European tour. It was in 1874 as Col. Mulberry Sellers in Mark Twain's The Gilded Age that Raymond "achieved the real success of his career."⁶²

Raymond came back to Savannah, for the first time since his year there, for four performances as Col. Mulberry Sellers in January, 1876, under the management of

⁶⁰Ibid.

⁶¹SMN, Jan. 7, 1889.

⁶²Oral Sumner Coad and Edwin Mims, Jr., The American Stage, Vol. 14 of The Pageant of America, ed. Ralph Henry (15 vols.; New Haven: Yale University Press, 1929), p. 228.

John T. Ford. Marie Gordon (Mrs. Raymond) played Laura Hawkins. Raymond received high praise and played to crowded houses.⁶³

He returned two years later, in 1878, with his own company, to present Risks, or Insure Your Life, on Thursday, December 5; The Gilded Age, Monday, December 9; and Married Life, Tuesday, December 10. Kate Forsyth, John G. Saville and (Miss) Marion Taylor were in the company.⁶⁴

On January 25, 1882, he was in town for a single performance of Fresh, the American.⁶⁵ Raymond "met in this bit of nonsense his greatest success, perhaps, since Colonel Sellers . . ."⁶⁶ The play, by A. C. Gunter, premiered early in 1881 at the Park Theatre, New York.⁶⁷ The Savannah presentation was Raymond's 322nd appearance in Fresh. Joining him in his "irresistable humor" were three members of the New York cast, Lizzie Creese, George F. DeVere and William Cullington.⁶⁸ Atkins Lawrence and Agnes Proctor were also

⁶³SMN, Jan. 10, 11, 12, 13, 1876.

⁶⁴SMN, Dec. 5, 9, 10, 1878.

⁶⁵SMN, Jan. 25, 1882.

⁶⁶Odell, Vol. XI, p. 261.

⁶⁷Ibid.

⁶⁸SMN, Jan. 26, 1882, and Odell, Vol. XI, p. 262.

in the cast.⁶⁹

Two seasons later, Raymond gave two new plays at the Savannah, In Paradise and The Rocket.⁷⁰ Well-supported, he drew well. The Morning News said, "Raymond always draws," and on the Monday after his week-end performances, printed an interview in which it established that Raymond was "a firm believer in an actor's ability to draw." He scorned "the belief that any external influences can affect the size of his audiences."⁷¹

"It don't make any difference whether it's Lent or Easter or Saturday night, or any other night in the week," he said to a News reporter, "nor whether it rains or shines, if the public want me, they come, and when the houses are light they don't want me."

"But, Saturday night is a bad --"

"Oh, yes. I understand all that . . . but it don't make a bit of difference. If the public want to see an actor they go and see him, and the night don't have anything to do with it. . . . That's just the way of it, Judge."⁷²

In January, 1885, Raymond was in town for one performance only of For Congress, "a campaign joke in four parts."⁷³

"Of course, Raymond . . . could do this sort of thing to

⁶⁹SMN, Jan. 26, 1882.

⁷⁰SMN, Nov. 16, 1883.

⁷¹SMN, Nov. 19, 1883.

⁷²Ibid.

⁷³SMN, Jan. 14, 1885.

perfection."⁷⁴ He was "an immense success."⁷⁵ Raymond's Savannah cast in For Congress is not known, but appearing with him in New York were George F. DeVere, William Cullington and Lizzie Creese.⁷⁶

When he returned in 1886, the Morning News called Raymond "Savannah's favorite comedian."⁷⁷ He was at the head of his own company in a single presentation of The Magistrate. Kate Forsyth was his leading lady.⁷⁸

Raymond's final Savannah engagement was in 1887. He presented two plays, The Gilded Age, his early success, in which he was "irresistably funny," and The Woman Hater, by David Lloyd.⁷⁹ His success was complete. Of The Woman Hater, the Morning News said:

The play fits him splendidly, and his part of "Samuel Bundy" is one of the finest he has ever had. If "Mulberry Sellers" or "The Magistrate" or any other of the plays he has made hits in had never been written he would soon acquire a wide reputation as "Samuel Bundy."

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Mr. Raymond's make-up was an odd conceit. Everything he said and did threatened to send the

⁷⁴Odell, Vol. XII, p. 241.

⁷⁵SMN, Jan. 15, 1885.

⁷⁶Odell, Vol. XII, p. 241.

⁷⁷SMN, Feb. 11, 1886.

⁷⁸Ibid.

⁷⁹SMN, Feb. 16, 1887.

audience into hysterics. The comedian's personality pervades the play and makes it the success it is.⁸⁰

Later in 1887, John T. Raymond died.⁸¹ He had resisted the decline of the stock company but had lived with considerable success in the age of the star combination.

⁸⁰SMN, Feb. 17, 1887.

⁸¹Coad and Mims, p. 228.

CHAPTER THREE

JOSEPH JEFFERSON

In his autobiography Joseph Jefferson refers to the difficulties of a slow season in Savannah during the spring of 1851, difficulties he and his partner John Ellsler were able to overcome through a stroke of luck.¹ Jefferson never again needed luck in Savannah. His first appearance there in Rip Van Winkle was in January, 1873, under the management of his lifelong friend, John T. Ford. His reputation as Rip preceded him, the Morning News placing him "among the foremost actors of the modern stage."² This particular tour through Virginia and the Carolinas before Jefferson reached Savannah had "been a perfect ovation."³

The company arrived on Wednesday, January 15, for three performances. Perhaps out of Jefferson's knowledge, and Ford's, that Friday was the traditional theater night here⁴ and that Saturday night productions drew particularly

¹Autobiography of Joseph Jefferson, Alan S. Downer, ed. (Cambridge, Mass: Harvard University Press, 1964), pp. 102-107.

²SMN, Jan. 15, 1873.

³Ibid.

⁴Autobiography, p. 106.

small crowds, the performances were scheduled for Wednesday, Thursday and Friday, January 15, 16 and 17.⁵ The top price was \$1.50, a star's price. The Morning News reported that every seat was sold by early afternoon for the opening night.⁶

The performance was a great success. In review, the Daily Advertiser said:

The distinguished actor who appeared upon our boards last evening, after an absence of twenty years, may well feel proud of the reception accorded him. The theater was packed to its utmost capacity. . . .

From the first rise of the curtain until the close of the last act the interest of the vast audience seemed ever on the increase, and when the curtain finally fell, Mr. Jefferson appeared in front in response to the enthusiastic calls made for him.⁷

Traveling with Jefferson were Mrs. Jane Germon, Bessie Germon, Nellie Jones, Lizzie Glenn, B. A. Anderson, a Mr. Smith, and, presumably, others. "The performance gave the liveliest satisfaction . . ."⁸

There was an "immense" audience again on Thursday night,⁹ and the Friday night audience was "large and

⁵SMN, Jan. 15, 1873.

⁶SMN, Jan. 16, 1873.

⁷Savannah Daily Advertiser, Jan. 16, 1873.

⁸SMN, Jan. 16, 1873.

⁹SMN, Jan. 17, 1873.

fashionable."¹⁰

Jefferson returned to Savannah in December of 1873, for one performance, this time on a Saturday night. The top price was \$1.50 again; passes were not honored, and instead of John T. Ford, Jefferson's manager was his oldest son, Charles B. Jefferson.¹¹ Appearing for the fourth time in 1873, and on Saturday night at that, "Rip Van Winkle Jefferson had the biggest house of the season . . ."¹²

He did not play Savannah again for six years, not until January, 1880, still under the management of his son. This time the top price was \$1.00.¹³ The lower cost represented the condition of the national economy, not a decline in the actor's popularity or drawing power, nor his having played the role too often. The crowds were larger than ever. Thursday's paper reported:

The Theatre last evening was crowded almost to a degree of discomfort. . . . It may safely be said here that there were very few in the large audience present who had not time and again seen Jefferson in this play, and hence the crowded

¹⁰SMN, Jan. 18, 1873.

¹¹SMN, Dec. 20, 1873.

¹²SMN, Dec. 22, 1873.

¹³SMN, Jan. 21, 1880.

house was the highest tribute that could be paid to his genius as an actor. . . . In fact, it may¹⁴ be said that "Rip" is Joe and Joe is "Rip" . . .

The play, written by Dion Boucicault and Jefferson himself,¹⁵ was strangely elusive. William Winter said of it, "The story of Rip Van Winkle is suffused with the wildness of gypsy life, and it arouses the imagination at the same time that it touches the heart."¹⁶ Of Jefferson in the play, Winter said, "In his embodiment of Rip Van Winkle, Jefferson delineates an individual character, through successive stages of growth, till the story of a life is completely told."¹⁷ Part of the strange fascination of the play must have come from the ingenious second act in which Rip, "in the scene with the spectre crew,"¹⁸ is the only character who speaks, "while all the others merely gesticulate . . ."¹⁹ Jefferson felt that "the silence of the

¹⁴SMN, Jan. 22, 1880.

¹⁵Autobiography, pp. 171-173.

¹⁶William Winter, Life and Art of Joseph Jefferson (New York: Macmillan and Co., 1894), p. 173.

¹⁷Ibid., p. 206.

¹⁸Autobiography, p. 171.

¹⁹Ibid.

crew would give a lonely and desolate character to the scene and add to its supernatural weirdness."²⁰

Most of all, the effect of the play seems to have depended on Jefferson's presence.

Rip Van Winkle never seemed so lovable as he does in the form of this great actor, standing thus in poetic relief against the background of real life. Jefferson makes him our familiar friend. We see that Rip is a weak, vacillating fellow, fond of his bottle and his ease, but -- beneath all his rags and tatters, of character as well as raiment -- good to the core. We understand why the children love him . . .²¹

With particular reference to the Savannah production of 1880, the Morning News said, "There is a subtle humor whose charm cannot be described, scarcely felt or seen, and there is a pure pathos, too deep and tender to gauge or plumb."²²

In spite of the artistic and popular success of Rip, Jefferson decided in 1880 to act some other roles.²³ ". . . He felt the mental need of a change . . ."²⁴

When he returned to Savannah, January, 1884, his first production was The Rivals, with Mrs. John Drew as

²⁰Ibid.

²¹William Winter, The Jeffersons (Boston: James R. Osgood and Co., 1881), p. 201.

²²SMN, Jan. 22, 1880.

²³Winter, Life and Art of Joseph Jefferson, p. 211.

²⁴Ibid.

Mrs. Malaprop and himself as Bob Acres,²⁵ a role to which he was to bring almost as much distinction as to Rip.

The Rivals played Friday night, Jan. 18. The audience was well pleased:

The large audience which gathered at the Theatre last night, was highly amused and delightfully entertained by an exquisite and finished performance. The play was Sheridan's "The Rivals," one of the few comedies which seem destined to live forever and give pleasure to generation after generation. The play in almost any hands would hold the attention of an audience, but with such artists as Mr. Joseph Jefferson and Mrs. John Drew in the leading roles, a presentation of it is to be remembered and referred to as something unusual in one's theatrical experience.²⁶

On Saturday afternoon, Jan. 19, Jefferson and Mrs. Drew presented Cricket on the Hearth and Lend Me Five Shillings. At night the show was Rip Van Winkle.²⁷

Joseph Jefferson closed his Savannah engagement before a fine audience last night, in his great character, "Rip Van Winkle." Mr. Jefferson is one of the few actors who can draw a Saturday night audience in Savannah, and the one to which he played last night was composed of the most intelligent and cultured people of the city.²⁸

²⁵SMN, Jan. 19, 1884.

²⁶Ibid.

²⁷Ibid.

²⁸SMN, Jan. 20, 1884.

When Jefferson returned to Savannah in March, 1888, people were still talking about that Saturday night house, the largest the town had ever known.²⁹ This time, though, he played on Friday night, March 23, one night only, top price \$1.50, and, though the Booth-Barrett combination had played here in January, Jefferson drew the biggest house of the year.³⁰ ". . . Even the windows were occupied, and a good many people stood by."³¹

The reviewer found it difficult to

say anything new about "Rip Van Winkle." Mr. Jefferson has grown gray and rich in the play, which he has made his own. . . . The audience laughed at the actor's droll sayings, and wept at his pathos, and smiled through their tears at his impersonation of the vagabond "Rip" . . .³²

The reviewer had general praise for the cast, which included:

Rip Van Winkle	Joseph Jefferson
Derrick Von Beekman	Edwin Varrey
Cockles	George Denham
Nick Vedder	Mr. Barrow
Jacob Stein	H. Waters
Clausen	Joseph Warren
Gretchen	Miss Emma Vaders
Little Meenie	Little Gertie Foster
Little Hendrick	Little Bertie Black
Hendrick	G. F. Nash ³³

²⁹SMN, March 23, 1888.

³⁰SMN, March 24, 1888.

³¹Ibid.

³²Ibid.

³³Ibid.

Nine years passed before Jefferson returned to Savannah, on April 7, 1897, for a single performance of Rip. Savannah was ready. Ticket sales set records.

The sale of seats for Joseph Jefferson's performance of Rip Van Winkle, which began yesterday morning is the largest both in receipts and in the number of seats sold of any engagement at the theater this season. The sale for the first two hours footed up over \$1,000.³⁴

In a long newspaper interview, Jefferson was reminiscent. He recalled the time in 1851 when he and John Ellsler rented the theater from Mr. Padelford, one of the owners, and spoke of his fondness for the Savannah Theater and the Savannah audience.

This old stage is a very historic one. It has been trod by Forrest, Booth, Charlotte Cushman, Burton, and many others whom I cannot call to memory now, and it is one with which I have most pleasant associations. I loved the old Savannah theater, but I feel that the new one is an improvement. The audience has been considered in its construction, and it is better adapted to the wants of the people. I see the same old walls on the stage, and the same old green room, and in fact I find very little change in it, except in the front where the audience belongs. I am glad to be here. It brings back the memory of other days . . .³⁵

"The foremost of America's actors," Jefferson brought with him "a capable company."³⁶

³⁴SMN, April 6, 1897.

³⁵SMN, April 8, 1897.

³⁶SMN, April 7, 1897.

Rip Van Winkle	Joseph Jefferson
Derrick Von Beekman	John Jack
Cockles	W. W. Jefferson
Nick Vedder	Walter Howard
Jacob Stein	Dudley McCann
Clausen	Charles Duval
Gretchen	Mary Shaw
Little Meenie	Little Virgie
Little Hendrick	Lola Dryden
Marguerite	Florence Hall
Kathleen	Florence Robertson

Jefferson, getting old now,³⁷ played the Savannah twice more. On Tuesday, April 4, 1899, he presented The Rivals. Orchestra seats were \$2.00 and "the house was filled with an audience such as it has not held since the eminent actor was here three seasons ago."³⁸

Jefferson was once again a great success as Acres.

The individuality and expression which Mr. Jefferson imparts to "Fighting Bob" and his fine mannerisms are delightful. His personality is so strong and magnetic and his acting so fine that he brings out every point in the character and makes it a portrayal that in artistic finish is not excelled.³⁹

The company included two of Jefferson's sons, Joseph, Jr., and William, and his old friend George Denham. Ffolliot Paget played Mrs. Malaprop. ". . . Every role was carefully and finely played."⁴⁰

³⁷He was born Jan. 20, 1829.

³⁸SMN, April 5, 1899. The reviewer was mistaken. Jefferson had appeared here two seasons earlier, not three.

³⁹SMN, April 5, 1899.

⁴⁰Ibid.

At the end of the second act, Jefferson was called before the curtain and spoke at length to the audience, again reminiscently.

. . . I look back more than half a century, when I first played within these walls, . . . which you are doubtless aware, is the oldest theater in America.

There are probably among you . . . those whose fathers and mothers, and even whose grandfathers and grandmothers have seen me act upon this stage. I have seen Howell Cobb, Toombs and Alexander Stephens in my audiences . . .⁴¹

Jefferson's final appearances at the Savannah Theater were on Saturday, April 25, 1903.⁴² It was probably no accident that Jefferson's every appearance in Savannah after 1884 was in late March or April. He had remarked the city's springtime beauty in his autobiography. "Savannah is a lovely city at all times, but in April it is like fairy-land. The beautiful Southern houses of semi-tropical architecture are surrounded with live-oak and magnolia shade-trees, and the gardens are laden with flowers."⁴³

Jefferson's long success in so few roles was a subject of considerable interest. Was it because of his personality?

⁴¹Ibid.

⁴²SMN, April 25, 1903.

⁴³Autobiography, p. 103.

Mr. Jefferson's acting and his personality are inseparably intertwined in his famous characterizations. These partake of the same gentleness and geniality of manner that the player himself possesses as well as of the quaint humor and responsive sympathy that are his distinguished traits off the stage.⁴⁴

Was it his dedication? Winter wrote, in 1894:

Jefferson is an actor in whom the romantic ardor of devotion to the dramatic art has never languished. Youth is gone, but neither its enthusiasm, its faith, nor its fire. He still embodies Rip Van Winkle with a sincerity as intense and with an artistic execution as thorough and as fresh as if the part were new, and as if he were playing it for the first time.⁴⁵

The Morning News also took note of this youthful freshness.

The secret of Mr. Jefferson's lasting and ever-growing popularity in a limited number of parts is that his acting is not cut and dried; that it is never formulative or mechanical, but that it always seems aglow with new-born inspiration and youthful enthusiasm. There is always some new touch of humor and tenderness in it . . .⁴⁶

Jefferson himself, the seasoned trooper, explained his success in terms of concentration, born of a very practical actor consideration. In telling of an interview with a lady who had asked him how he could play Rip so often, he said:

⁴⁴SMN, April 22, 1903.

⁴⁵Winter, Life and Art of Joseph Jefferson, p. 272.

⁴⁶SMN, April 23, 1903.

I told her that I had always been strangely interested in the part, and fearing that I might eventually grow weary of it, I had of late years so arranged my seasons that I played only a few months and took long spells of rest between them, but that my great stimulus, of course, was public approval, and the knowledge that it must cease if I flagged my interest or neglected to give my entire attention to the work while it was progressing.⁴⁷

A further insight into Jefferson's theories of acting and theater comes from the same interview. The woman asked why Schneider was imaginary, why there was no real dog to play the role with Rip; he told her that he ". . . disliked realism in art, and realism alive, with a tail to wag at the wrong time, would be abominable."⁴⁸

Savannah was not unaware of Jefferson's advancing years and of the honor of his visit. "That our town has been included in his brief itinerary is a distinction that should not be lost sight of. Mr. Jefferson cannot last forever."⁴⁹

At the unprecedented afternoon top price of \$2.00, he played Rip Van Winkle at the Saturday matinee.⁵⁰

⁴⁷SMN, April 19, 1903.

⁴⁸Ibid.

⁴⁹SMN, April 22, 1903.

⁵⁰SMN, April 25, 1903.

The audience was overcome. The Morning News reported:

Yesterday at the matinee, his appearance on the stage was greeted by the audience, to most of whom as Rip Van Winkle he was familiar and beloved, with a storm of applause entirely spontaneous and so prolonged that for a perceptible interval he could not proceed with the lines of the play. At the close of the first act, there was another outburst of applause, and the audience refused to be satisfied until Mr. Jefferson had come before the curtain. Even then it was several moments before he could speak, so warm was the welcome of handclapping.

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An even warmer tribute to the actor's power than the applause was the momentary silence that followed the sorrowful closing of the second act, and the tears that were freely shed.⁵¹

At night Jefferson played The Rivals, Ffolliot Paget again appearing as Mrs. Malaprop, with Joseph, Jr., and William Jefferson in the cast, as well as Jefferson's long-time associate, George Denham.⁵² The Rivals was another success,⁵³ and put a fitting conclusion to the theater's 1902-03 season. In fact, said the reviewer, "Savannah has never had a more satisfying season."⁵⁴

Two years later, Jefferson died, on April 23, 1905. The Morning News reported his death in a two-column front

⁵¹SMN, April 26, 1903.

⁵²SMN, April 23, 1903.

⁵³SMN, April 26, 1903.

⁵⁴Ibid.

page article. It referred to the singular regard in which the nation held Jefferson, to Savannah's special interest in "the great player," and to the distinctions of his career.⁵⁵ ". . . It is as Rip Van Winkle," said the paper,

that he will live in the hearts of theaterlovers. . . . It is a play never to be forgotten, and Mr. Jefferson's portrayal of the ne'er-do-well of the Catskills, lazy, good-hearted, pathetic, will be one of the sweetest memories of the stage.⁵⁶

There were many other productions of Rip Van Winkle at the Savannah Theater. Thomas Jefferson played it.⁵⁷ William, Thomas, and Joseph Jefferson, Jr., played it.⁵⁸ Robert McWade played it on two occasions.⁵⁹ Samuel W. Glenn played it.⁶⁰ At least half a dozen stock companies played it. There were musical versions and spectacular versions. William Winter summed up the general reaction: "There will be, as there have been, many performers of Rip Van Winkle; there is but one Jefferson."⁶¹

⁵⁵SMN, April 24, 1905.

⁵⁶Ibid.

⁵⁷SMN, Jan. 2, 1906.

⁵⁸SMN, March 28, 1900.

⁵⁹SMN, March 4, 1875; SMN, March 27, 1879.

⁶⁰SMN, Feb. 22, 1899.

⁶¹Winter, Life and Art of Joseph Jefferson, p. 207.

CHAPTER FOUR

JOHN T. FORD

John T. Ford was "one of the ablest, and long one of the most distinguished leaders of the theatre in America . . ."¹ He not only managed theaters in Baltimore, Washington, Philadelphia and Richmond, but also directed Southern tours for John T. Raymond, Joseph Jefferson and a remarkable number of the other leading actors of the late nineteenth century, including Edwin Booth. Ford's name is most widely known today because of his ownership of the theater in which Lincoln was shot, but he deserves to be known in happier connections as well. Ford was born April 16, 1829.² Baltimore was always his home and he became manager of the Holliday Street Theater there in 1854.³ As he expanded his interests, he became "the leader of theatrical management in the Southern States of the American Union."⁴

¹William Winter, The Stage Life of Mary Anderson (New York: George G. Coombes, 1886), p. 8.

²William Winter, Life and Art of Joseph Jefferson (New York: Macmillan and Co., 1894), p. 267.

³Ibid., p. 268.

⁴Ibid., p. 267.

John T. Ford was forty when his long post-war connection with the Savannah Theater began in 1869. His company appeared there for two weeks, December 6 to December 18. Among the plays they produced were School, Home and Caste by T. W. Robertson, Checkmate by Andrew Holliday, Blow for Blow by Henry J. Byron, Rosedale by Lester Wallack, and The Streets of New York by Boucicault. Two members of the rather large company had previous connections with the Savannah Theater. They were Florence La Fond, in Savannah earlier with the Davenport Combination Company, and W. H. Crisp, Jr., billed as Harry Crisp with Raymond and Hamilton. Among the others in the troupe were Lillie Eldridge, Laura Alexander, Samuel Ryan, H. H. Wood, Joseph Parker, Lizzie Herbert, Louise Eldridge, Samuel O'Neil and, the company member who was to have the most outstanding career in the theater, James O'Neill.⁵

The engagement opened with a successful presentation of School. "The boys in the gallery were disruptive,"⁶ but a threat to close the gallery prevented further disturbances. The house was not always satisfactorily filled

⁵SMN, Dec. 6 - 18, 1869.

⁶SMN, Dec. 7, 1869.

and on Monday that began the second week, the Morning News observed: "This justly celebrated company have, for the past week, been playing their admirable pieces to houses which, though highly appreciative, have not been highly remunerative."⁷

The reviewer for the Morning News liked the company and worked hard to promote it. When the Metropolitan Theatre Company had performed The Streets of New York three months before, the newspaper had roundly condemned the production and suggested that the play "be permanently shelved." The review continued, "The 'Streets of New York,' the 'Poor of New York,' the 'Rich and Poor,' or anything else it may be termed, will not draw in Savannah, where it has been completely and most effectually played to death."⁸ For the Ford production of The Streets of New York, however, the reviewer anticipated "a crowded house," and called the play "a moral lesson which has not failed to have a beneficial effect wherever produced."⁹ Unfortunately, the paper printed no review of this production.

⁷SMN, Dec. 13, 1869.

⁸SMN, Oct. 20, 1869.

⁹SMN, Dec. 16, 1869.

The company returned for nine performances in February, 1870. John T. Fannin and J. F. Hastings had joined the troupe and Neil Warner, "the eminent Shakespearean tragedian," was starring.¹⁰ Warner played Hamlet, Shylock, Romeo, Othello, Richard III and Benedict in the six Shakespearean productions of the engagement. The other plays Ford's company presented were Richelieu and Virginus, both always popular in Savannah, and Fechter's The Duke's Motto, then playing at Niblo's Garden, New York.¹¹

A quarter of a century later, when he was in Savannah for one of his frequent appearances in Monte Cristo, James O'Neill recalled, not very accurately, his tour with the Ford company.

I first came to Savannah in 1870, shortly after the war. I was with John T. Ford's company from Baltimore, which I think was the first of any importance to come here after the war. I took leading parts then, and we remained here four or five weeks, playing a comedy by Robinson called In School, Rosedale, Streets of New York, The Hidden Hand, Claude Melnot and other pieces. We came here after opening the Academy of Music in Charleston.¹²

¹⁰SMN, Feb. 14-23, 1870.

¹¹Ibid.

¹²SMN, Dec. 12, 1895.

In 1871, 1872 and 1873, Ford managed Southern tours for Lydia Thompson, the "Queen of the Burlesque Opera in America,"¹³ the Chapman sisters, Blanche and Ella,¹⁴ and Mme. Janaushek, who had made her first Savannah appearance the year before.¹⁵ Janaushek, whose company included Mrs. L. Pierson, Mrs. M. Penoyer, W. G. Shine, C. F. Nichols and H. W. Mitchell, presented Mary Stuart, Leah, the Forsaken (here called Deborah), Chesney Wold, Adrienne LeCouvreur and Macbeth. The company drew rave reviews,¹⁶ except in Adrienne LeCouvreur, which the Morning News found underrehearsed, "several of the characters being totally ignorant of their parts."¹⁷

In November of 1873, "in consequence of the destruction of his theatre in Baltimore by fire," Ford brought his Baltimore company to Savannah for a brief engagement in an extended Southern tour.¹⁸ The company, Mollie

¹³SMN, April 8, 1871.

¹⁴SMN, Dec. 4, 1872.

¹⁵SMN, Jan. 29, 1873.

¹⁶SMN, Jan. 27 - Feb. 1, 1873.

¹⁷SMN, Feb. 1, 1873.

¹⁸SMN, Nov. 3-6, 1873.

Maeder, Jennie Clifford, Mary Arlington, Albert Martinetti, Charles Stanley and others, presented The Ice Witch, The New Magdalen and The Little Miseries of Human Life, receiving mildly complimentary reviews.¹⁹

For the rest of the 1870's Ford managed Southern tours for the leading actors of the day. In January, 1876, John T. Raymond played Col. Mulberry Sellers in Savannah under Ford's management.²⁰ The next month, Ford brought Edwin Booth to Savannah for a week of Shakespeare.²¹ In 1877-79, stars under his management who included Savannah on their tours were Mary Anderson,²² John E. Owens,²³ John McCullough,²⁴ Louise Pomeroy,²⁵ Blanche Chapman (now Blanche Chapman Ford),²⁶ F. C. Bangs, with Thomas Keene in

¹⁹Ibid.

²⁰SMN, Jan. 10-14, 1876.

²¹SMN, Feb. 7-12, 1876.

²²SMN, Jan. 24, 1877.

²³SMN, March 12, 1877.

²⁴SMN, Oct. 12, 1877.

²⁵SMN, Jan. 4, 1878.

²⁶SMN, Nov. 6, 1878.

support,²⁷ and Helena Modjeska.²⁸ By 1878, the Morning News, always complimentary to Ford, if capable of criticism of some of the productions under his sponsorship, took his management of a company to be "a guarantee that it is a good one."²⁹

In 1877 the Morning News quoted the report of an interview with Ford by a Washington Sunday Herald reporter. The problems of theater in the South were the subject.

As to the dramatic season of 1877-78 the Southern manager is hopeful but not sanguine. The star terms are more equitable, a less number of companies exist, and itinerating is not so profitable, because communities out of the great cities do not respond as they did to the showman's appeal during the ten years following the war. The business, therefore, will be more concentrated and better, but cannot be expected to be large until trade activities are revived. Mr. Ford will be the only one in all the Southern states to have a stock company under his management. The theatres of Delaware, Virginia, North and South Carolina, Georgia, Alabama, Mississippi, Louisiana, Texas, Arkansas, Tennessee, and Kentucky will be without dramatic companies. Combinations of actors under the control of a speculating manager with a star, or a play that has a successful imprint, will travel the country North and South, tarrying only a night or two in each place.

The disadvantage in the South is in heavy licenses, taxes upon pass receipts, a higher rate of railroad fare, and, at times, excessive rents. In

²⁷The Savannah Recorder, Jan. 12, 1879.

²⁸SMN, Jan. 27, 1879.

²⁹SMN, Oct. 14, 1878.

North Carolina the tax is five per cent. upon the gross receipts, besides city, county and State licenses. It has always cost Edwin Booth or Joe Jefferson fifty dollars or more each night for the privilege of the Old North State. In Virginia the tax is one per cent. besides all the licenses. These extraordinary and oppressive expenses will largely limit the number of good entertainments in each State. In Maryland the only license is fifty dollars per year, the same as any merchant would pay for the privilege of transacting his business.³⁰

Part of Ford's solution to the problems involved in theatrical activity in the South was to organize "the male members of his family into a grand managerial combination,"³¹ from which Savannah benefitted richly. This "grand managerial combination" amounted to an early Southern syndicate, except that it had no sinister aspects. The Morning News discussed the plan which, of course, could have no effect on license fees but which at least assured Ford theaters for lengthy engagements of his companies, just before Blanche Chapman Ford came to town in 1878.

Mr. Ford himself will establish headquarters in Philadelphia with Edwin Booth, at the Broad Street Theatre. His brother, H. F. Ford, will manage the theatre in Atlanta; Mr. Charles E. Ford will look after affairs at the Opera House in Augusta; John T. Ford, Jr., will manage the English Opera in Washington, while another son, George T. Ford, will favor the Cumberland people with "Uncle Tom's Cabin" during fair week. It will thus be seen that Mr. Ford is holding the Atlantic seaboard with great

³⁰SMN, Nov. 12, 1877.

³¹SMN, Oct. 26, 1878.

ability. From time to time Savannah will be visited with some of the finest troupes under this management. On Wednesday, 6th proximo, we are to have a Comedy Company specially selected for inaugurating the Southern campaign with eclat. After several years absence, the brilliant and gifted young Blanche Chapman Ford reappears in our city.³²

In 1878 "a heavy affliction" was "the sudden death . . . of his daughter Annie, a lovely and talented lady."³³ After 1880 the Ford attractions in Savannah were usually advertized as being under the management of one of his sons, especially Charles E. Ford.

John T. Ford was so highly respected in Savannah theatrical circles that when a group of amateurs organized, they called themselves the John T. Ford Amateur Association.³⁴ This was in September, 1878. Throughout the next decade this group filled a void in the city's entertainment by providing plays during the summer. They usually performed at the Savannah Theater, although they occasionally played at Mozart Hall, until 1882. That year they fitted out Mozart Hall, owned by Dr. J. J. Waring,³⁵ as a theater and called it Ford's Opera House.

³²Ibid.

³³Winter, Life and Art of Joseph Jefferson, p. 271.

³⁴SMN, Sept. 23, 1878.

³⁵SMN, Sept. 19, 1882.

Even after that, they performed sometimes at the Savannah. Beginning in 1883, the organization called itself the Ford Dramatic Association and probably operated as a semi-professional company.

On March 9, 1880, following a performance of Fun on the Pacific³⁶ by a John T. Ford touring company, the Ford amateurs gave an elaborate reception to honor the man whom they had already honored in the name of their organization. After dinner, Ford spoke of his thirty years of theatrical experience, mostly managerial, and called the present "the good days" of theater. "In concluding, he expressed the hope that there would be some among the members of this association who would in the future honor the profession, prove themselves worthy to fill the places of the great actors who are passing away, and adorn and elevate the stage."³⁷ The group sang "Auld Lang Syne" and "parted with many good wishes for the future prosperity and happiness of Manager John T. Ford."³⁸

³⁶Fun on the Pacific was a musical version of Tom Taylor's play, Overland Route. The adaptation was made by another of Ford's daughters, presumably Martha, who accompanied him on this trip. SMN, March 10, 1880.

³⁷SMN, March 10, 1880.

³⁸Ibid.

Membership of the group varied widely, of course, but among those prominently associated with the Fords were T. B. Catherwood, Mrs. W. H. Cotter, W. A. McCarthy, Carrie Lewis, Louise Clarke, T. C. Tryon, Floride Abell, Nellie Pierce, James C. Shaw, James Neill, Lawrence Hanley, Col. J. H. Estill (owner of the Morning News), Lenore Gordon Hussey, H. S. Duffield, Augusta Chambers, Addie McCready, Annie Helen Blancke, Lawrence Doyle, Frank Readick, Joseph Doyle, T. J. Miller, Florie Verne, May Wilkes, Clara Baker, Minnie DuFree and W. D. Stone. A significant percentage of these actors did indeed become professionals.

Carrie Lewis traveled with the Chicago Ideal Uncle Tom's Cabin Company, greeted in Savannah with particular coldness, in 1881.³⁹ Nellie Pierce was with the Fowler and Warmington Company, which was much more warmly received, in 1885. W. D. Stone was stage manager for this company, which presented two performances of Skipped by the Light of the Moon.⁴⁰ Both of them returned the next year with Louise Rial and W. S. Marion in Marion's play, Fortune's Fool.⁴¹ Stone was one of "the company's

³⁹SMN, April 25, 1881.

⁴⁰Nov. 28, 1885.

⁴¹SMN, Dec. 6, 1886.

redeeming features" when he came to Savannah with Ella Wilson in Penalty in 1890.⁴²

Augusta Chambers was a featured player with J. C. Stewart and John Hart in Comedy of Errors in April, 1885. Stewart and Hart, billed as "a solid pair," one weighing 300 pounds and the other 360, played to crowded houses "in spite of rain," and Miss Chambers' appearance "was the signal for an outburst of applause."⁴³

Frank Readick traveled with Blanche Curtisse's Zozo company in 1886.⁴⁴ The next year the Morning News commented on Readick's success as a professional in Kansas.⁴⁵ Floride Abell appeared with Kate Claxton and Charles A. Stevenson, Miss Claxton's husband, in The Two Orphans and Called Back in January, 1887.⁴⁶ Minnie DuPree's acting was one of "the two best features of the performance, that is if the applause of the audience is an evidence . . ." when she appeared as a minor character in William Gillette's Held by the Enemy in 1888. The other popular feature was

⁴²SMN, Oct. 11, 1890.

⁴³SMN, April 18, 1885.

⁴⁴SMN, Dec. 16, 1886.

⁴⁵SMN, Sept. 15, 1887.

⁴⁶SMN, Jan. 5, 1887.

"the imitation of the clatter of horses' hoofs on stony streets . . ." ⁴⁷ Two years before, Miss DuPree had been arrested in Cincinnati with other members of the George S. Knight company, after which the press there gave her "the best of notices." ⁴⁸

James Neill had the singular honor of touring with Minnie Maddern Fiske in 1895. Among other roles, he played Torvald Helmer opposite Mrs. Fiske's Nora in A Doll's House. This was Savannah's introduction to Ibsen. ⁴⁹

The most successful professional to come from the Ford Dramatic Association was Lawrence Hanley. When F. C. Bangs presented The Silver King for four performances in March 1885, Hanley's presence contributed to the "immense success" of the engagement. ⁵⁰ In his praise, the Morning News said:

The appearance of Lawrence Hanley, whom everybody in Savannah knows, and of whose success they are justly proud, as "Geoffrey Ware," was a signal for applause. The members of the Ford Dramatic Association were scattered through the house, and gave "Larry" an ovation. His acting was more perfect than they looked for, and to say that he has achieved a remarkable success is giving just credit to his study and ability.

⁴⁷ SMN, Jan. 12, 1888.

⁴⁸ SMN, Dec. 19, 1886.

⁴⁹ SMN, Dec. 25, 27, 1895.

⁵⁰ SMN, March 6, 1885.

The character which he assumes disappears with the first act, but in the second act he appears as "Binks," a garrulous hanger-on at a country tavern.⁵¹

In 1888, Lawrence Hanley toured with the great Booth-Barrett combination which produced only one play, Othello, in Savannah. He played Ludovico and "received an enthusiastic welcome." Barrett, the combination's manager, "said that had he known when he selected 'Othello' that Savannah was Mr. Hanley's home he would have chosen some other play in which the young actor [had] a more important part . . ."⁵² In the spring of 1888 Lawrence Hanley played Guildenstern⁵³ as part of "the strongest cast of Hamlet, in all its parts, ever presented in America, . . ." which was given at the Wallack Testimonial in New York.⁵⁴ Edwin Booth played Hamlet; Lawrence Barrett, the ghost; Frank Mayo, Claudius; Helena Modjeska, Ophelia; Charles B. Hanford, Rosencranz; Rose Coghlan, the player queen; and Joseph Jefferson, first gravedigger. Others in the cast were John Gilbert, Eben Plympton, John A. Lane, Herbert Kelcey, Frank Mordaunt,

⁵¹Ibid.

⁵²SMN, Jan. 19, 1888.

⁵³Ruth Crosby Dimmick, Our Theatres To-Day and Yesterday (New York: H. K. Fly Company, 1913), p. 60.

⁵⁴Laurence Hutton, Curiosities of the American Stage (New York: Harper and Brothers, 1891), p. 329.

Milnes Levick, Gertrude Kellogg and W. J. Florence,⁵⁵
a truly remarkable group of actors. Hanley's presence
among them is an indication of his ability and of his
promise.

By 1893, Lawrence Hanley was starring in his own
combination, traveling with The Player. The four Savannah
performances of this play were the hit of the season.

Lawrence Hanley's first appearance in his native
city as a star of the legitimate drama last night
will be a long remembered event in the stage his-
tory of Savannah. The theater held one of the
largest and most refined audiences that has ever
sat within its walls, and the ovation given the
young actor was a well deserved tribute from a
critical gathering, which, despite the fact that
Mr. Hanley is a Savannahian, judged his acting
and his company from a standpoint of merit.

Mr. Hanley's improvement as an actor since he left
Savannah has been phenomenal. . . . His vigor and
earnestness, his powerful and clear voice, and
his facial expression stamp him as the coming
tragedian.⁵⁶

Serious and extended illness interfered with Hanley's
career which did not achieve the predicted peaks of success,
but the Ford Dramatic Association had proved itself as a
breeding ground for young professional actors. The organ-
ization was active until 1889. In the summer of 1890,
efforts to begin the season were ineffective, however,

⁵⁵Dimmick, p. 60.

⁵⁶SMN, April 18, 1893.

probably because many of the young people who were most interested had moved into the professional theater.

John Thomson Ford, in whose name these young people had performed in Savannah, and under whose management the finest actors of the age had toured, rose from small means to great wealth through his theatrical activity.⁵⁷ He provided the South with good entertainment for fifty years and was a beneficent influence on the theatrical climate of his time, perhaps especially in Savannah. He died March 14, 1894,⁵⁸ "one whose name occupies a conspicuous place in the annals of the American stage . . ."⁵⁹

⁵⁷Winter, Life and Art of Joseph Jefferson, p. 271.

⁵⁸Ibid.

⁵⁹Ibid.

CHAPTER FIVE

FORREST, BOOTH, FISKE, BERNHARDT, IRVING AND TERRY

The brightest stars to appear at the Savannah Theater between 1865 and 1906, in addition to Jefferson, were Edwin Forrest, Edwin Booth, Minnie Maddern Fiske, Sarah Bernhardt, Henry Irving and Ellen Terry.

Edwin Forrest, "the very first American star who shone with transcendent brilliancy,"¹ made his only post-war appearance in Savannah in November, 1870. John Ranken Towse says that Forrest was already "diseased and enfeebled,"² but Savannah found him otherwise. In an editorial review of Forrest's opening performance, the Morning News observed that "while . . . advancing years have toned down the masculine exuberance of his style, experience and study and mature judgment have more than compensated in the wonderful completeness and artistic finish which characterize his personations . . ."³

The play with which Forrest opened his Savannah engagement was Richelieu. "The Theatre was filled to its

¹Mary Caroline Crawford, The Romance of the American Theatre (Boston: Little, Brown, and Co., 1913), p. 173.

²John Ranken Towse, Sixty Years of the Theatre (New York: Funk and Wagnalls, 1916), p. 86.

³SMN, Nov. 15, 1870.

utmost capacity, not even a standing position being unoccupied in any part of the house . . ."⁴ Over a period of two weeks, Forrest played Lear, Richelieu, Othello, Hamlet, Damon and Virginius, every night to a capacity audience. Savannah had not seen him for twenty-seven years⁵ and must have known that he could not perform much longer. As it was, he performed only five days a week and Effie Johns starred in Saturday matinee and evening attractions.

His analysis of Othello was "precise and exact to the last degree . . ."⁶ His Hamlet earned high praise.⁷ Lear was "his masterpiece. . . . The audience had before them . . . perfection."⁸ The reviewer, apparently Col. J. H. Estill, long-time "proprietor" of the Morning News, could not say enough in admiration of Forrest.

Mr. Forrest's style may be justly classed as the statuesque -- his characters are presented in life-like detail, living embodiments of his author's conception, and yet so severely and artistically chiseled, that they stand before us like statues of the great masters. His

⁴Ibid.

⁵Ibid.

⁶SMN, Nov. 17, 1870.

⁷SMN, Nov. 25, 1870.

⁸SMN, Nov. 19, 1870.

reading is of his own original school -- his movement graceful, natural, picturesque -- his voice rich and sonorous, with perfect modulation . . .⁹

The troupe with which Forrest was traveling was Holland's Dramatic Company, managed by W. M. Holland. Among the members were Miss Lillie, W. Harris, W. B. Arnold, J. B. Brown, a Mr. Lowry, a Mr. Matthews, and Effie Johns. The company was a good one and received its share of praise,¹⁰ but Forrest was, of course, the attraction. As the Morning News said, ". . . no other living artist bears the same enviable reputation that Edwin Forrest has sustained for years."¹¹ To him "belongs the honor of having done more for the elevation of the drama in this country, and the development of native American talent, than any other, we might safely say than all other American actors."¹²

Two years after his Savannah appearance, Forrest died at his home in Philadelphia.¹³

Forrest's namesake, Edwin Booth, came to Savannah

⁹SMN, Nov. 16, 1870.

¹⁰SMN, Nov. 24, 1870.

¹¹SMN, Nov. 14, 1870.

¹²SMN, Nov. 15, 1870.

¹³Crawford, p. 207.

for one week in February, 1876. With the single exception of Bulwer-Lytton's Richelieu, all of the plays he presented were by Shakespeare: Hamlet, Othello, Richard II, King Lear and, on Saturday afternoon, two acts of The Taming of the Shrew and three acts of Henry VIII.¹⁴ Both Richard II and King Lear he had added to his repertoire the year before.¹⁵ Traveling under the management of John T. Ford, Booth commanded a top price of \$2.00. Savannah had seen Edwin Forrest perform many of these same roles six years before at a \$1.00 top price, with reserved seats 50¢ extra.

Booth opened the week with Hamlet. His success was complete. On Tuesday, the Morning News reported: "The Savannah Theatre last evening contained the largest and decidedly the most fashionable and intelligent audience we have seen within these walls in many years."¹⁶ In her popular biography, Prince of Players, Eleanor Ruggles, writing of the Southern tour of 1876, says that "on opening night the awed, local Laertes, Richmond or Macduff could hardly hold his weapon for his sweating palm in the

¹⁴Booth gave no Saturday evening performance.

¹⁵Charles Townsend Copeland, Edwin Booth (Boston: Small, Maynard and Co., 1901), p. 108.

¹⁶SMN, Feb. 8, 1876.

fight at the finale."¹⁷ She is emphatically mistaken. As Hamlet, Booth was beyond criticism, and the company was a good one. The reviewer was "indeed . . . most agreeably disappointed in the support rendered Mr. Booth, as too often when celebrated actors come South, they mar the pleasure of the audience by introducing second and third rate 'sticks' in the minor characters. Such, however, is not the case with this company . . ."¹⁸ Emma Pierce played Ophelia, J. W. Hague was Polonius and, so far from being awed and local was Laertes that Frederick B. Warde,¹⁹ the actor taking his role, had already played Savannah as a star.

The cast of Othello included:

Iago	Edwin Booth
Othello	Frederick B. Warde
Brabantio	M. Lanagan
Cassio	J. H. Rowe
Roderigo	H. Hotto
Desdemona	Emma Pierce
Emilia	Mrs. M. Lanagan ²⁰

¹⁷Eleanor Ruggles, Prince of Players (New York: W. W. Norton, 1953), p. 254.

¹⁸SMN, Feb. 8, 1876.

¹⁹Ibid.

²⁰SMN, Feb. 9, 1876.

Richelieu was "a grand triumph of genius."²¹ "His Iago . . . [was] simply perfect."²² And Lear was "one of the finest performances in his entire repertoire. The conception was most intelligent and worthy the high talent of this great actor . . ."²³ On Saturday afternoon, Booth "was called before the curtain after each act by the delighted audience" and "floral tributes were showered around the great actor . . ."²⁴

The Morning News had expressed concern about advance ticket sales for the engagement:

There are on the first floor and the second circle of the Theatre nearly seven hundred and seventy seats, of which not quite five hundred have been sold for "Hamlet," three hundred and six for "Richelieu," and less than two hundred for "Othello." If we really wish Mr. Booth to visit our city we should be content with some of the inconveniences, and not all expect front seats. In the great cities where he appears annually it is an ordinary occurrence to sell a thousand seats. For his benefit in Baltimore over fourteen hundred were reserved, and the gallery was afterwards occupied by families who would not lose the opportunity of seeing him on account of the location of the only seats left.

It is to be trusted Savannah will give a notable welcome to the most distinguished actor of the English-speaking stage. We have him here, now,

²¹Ibid.

²²SMN, Feb. 10, 1876.

²³SMN, Feb. 12, 1876.

²⁴SMN, Feb. 14, 1876.

announced in as many plays within one week as he would produce in a three-months engagement in New York. We hope, therefore, that he will be so received, not only to-night, but every night this week, as will induce him to pay the South, and Savannah especially, an annual visit hereafter.²⁵

In spite of early doubts, the houses were filled to overflowing all week. Nevertheless, Booth did not return to Savannah until 1888, and then for one night only. In May, 1887, Booth had linked his career with that of Lawrence Barrett in a relationship that lasted until Barrett's death in 1891.²⁶ It was the great Booth-Barrett combination that presented Othello at the Savannah Theater, January 18, 1888.²⁷

Savannah eagerly awaited the appearance of Booth and Barrett, who had played Baltimore the week before and Charleston the night of January 17.²⁸ The Morning News called their coming

the greatest event in theatrical circles in Savannah.

Such is [Booth's] reputation that were he the only star to-night, the house would be crowded; but . . . Mr. Barrett is also a favorite here, has over and over again visited Savannah in the

²⁵SMN, Feb. 7, 1876.

²⁶Montrose J. Moses, Famous Actor-Families in America (New York: Thomas D. Crowell and Co., 1906), p. 52.

²⁷SMN, Jan. 18, 1888.

²⁸Ibid.

last ten or fifteen years and he always draws well . . .

So Booth and Barrett come with many friends to receive them.²⁹

The next day the newspaper reported that Savannahians had paid \$2,200.00 as "tribute to America's greatest actors."³⁰ Top price was an unprecedented \$4.00, and boxes sold for \$25.00.³¹

John Ranken Towse said that he never saw Booth adequately supported before he placed himself under the management of Barrett,³² but Savannah was less pleased with the company in 1888 than with the one which had accompanied Booth in 1876. The audience was delighted with the stars, though, especially with Booth.

Booth and Barrett and their fairly good supporting company played "Othello" to a brilliant if not to a large audience last night. The high prices of admission stood in the way of a crowded house.

The performance, viewed from an artistic standpoint, was hardly such as the public had been led to believe that Booth and Barrett would give. "Othello" is not a play calculated to enthuse an audience. It furnishes the opportunity, however, of comparing the acting of the

²⁹Ibid.

³⁰SMN, Jan. 19, 1888.

³¹SMN, Jan. 18, 1888.

³²Towse, p. 182.

two great tragedians. The style of one is as different from that of the other as the contrast in the characters of "Othello" and "Iago" is great. The character of "Iago" is one which grows in repulsiveness by the excellency of Booth's acting.

As a matter of course Booth captured the lion's share of applause and Barrett occupied a secondary place on the programmes and in the hearts of the audience alike. There is but one Booth, and Barrett must content himself to stand in the shadow of his partner's genius.³³

The cast included:

Iago	Edwin Booth
Othello	Lawrence Barrett
Brabantio	Ben G. Rogers
Cassio	E. J. Buckley
Roderigo	Kendall Weston
Duke of Venice	Charles Collins
Montano	Charles B. Hanford
Gratiano	Frederic Vroom
Lodovico	Lawrence Hanley
Paulo	Edwin Royle
Marco	Beaumont Smith
Julio	J. L. Finney
Herald	Charles Koehler
Messenger	Walter Thomas
Desdemona	Miss Minnie K. Gale
Emilia	Miss Gertrude Kellogg ³⁴

The company would seem to deserve more praise than the newspaper reviewer was willing to give it. Gertrude Kellogg, Charles B. Hanford and Lawrence Hanley appeared later in the year with Booth and Barrett at the Wallack Testimonial.

³³SMN, Jan. 19, 1888.

³⁴Ibid.

Booth and Barrett made one call in Savannah. They went to the barber shop. The old barber, a Negro, greeted Barrett, who introduced him to Booth.

"Well, I'll declare, Mr. Booth, I'm proud to meet you," said the old barber. . . . "I used to shave your pa over fifty years ago."

The remark evidently pleased the actor, for he chatted pleasantly with the old man for several minutes before the two took their departure.

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"Yes, yes, I used to shave that man's pa away back yonder in '34, when I was a boy working in Charleston. He used to come there and spend weeks at a time. There aint such actors nowadays as he was. Why, I saw him one night, when he was playing 'Richard the Third,' run 'Richmond' off the stage twice."³⁵

In April, 1889, Booth suffered a stroke³⁶ but continued to act until 1891.³⁷ He died June 7, 1893,³⁸ a man much troubled in private life, but a consummate artist. "He was a well-graced actor, if ever there was one, and by his personal achievement he fairly won the distinguished place which he will always occupy in the annals of the American stage."³⁹

³⁵Ibid.

³⁶Copeland, p. 147.

³⁷Ibid., p. 149.

³⁸Ibid., p. 155.

³⁹Towse, p. 193.

Lizzie Maddern was in Savannah for the last two weeks of December, 1867, for a starring engagement with John Templeton's company. The audience found her "a very fine songstress, a pretty and elegant danseuse, and in every way worthy of all the attention that can be bestowed upon her."⁴⁰ Her two year old daughter, Minnie, was probably not with her on this trip. Minnie Maddern Fiske's earliest recollection of the stage was of wandering, at the age of three, to the theater where her mother was playing a transformation scene.⁴¹ Mrs. Fiske said of that night, ". . . the dust was on my wings; I had inhaled the beloved ether; it was deep and safe in my lungs."⁴²

When Lizzie Maddern returned to Savannah in January, 1875, with Charles Furbish's Fifth Avenue Theatre Combination, Minnie, now nine, not only accompanied her mother, she was a member of the company with her. The plays the troupe presented were Divorce, Mons. Alphonse (Dumas-Daly), Alixé and Article 47. Minnie was billed as "the youthful prodigy little Minnie Maddern . . ."⁴³ She

⁴⁰SMN, Dec. 17, 1867.

⁴¹Archie Binns, Mrs. Fiske and the American Theatre (New York: Crown Publishers, Inc., 1955), p. 12.

⁴²Ibid., p. 14.

⁴³SMN, Jan. 28, 1875.

was an instant success. "As for Little Minnie Maddern," the Morning News said, "her 'Adrienne' is declared the most wonderful piece of child-acting ever seen; a verdict we can well appreciate who know the marvellous precocity and naturalness of this miniature Janauschek."⁴⁴

Minnie Maddern played Savannah again February 1 and 2, 1884, giving two performances of Daly's Frou-Frou and one of The Puritan Maid.⁴⁵ Savannah was somewhat disappointed with her work in Frou-Frou. After the Friday night performance, the Morning News said, "Miss Minnie Maddern appeared before a fair audience last night. Although she is unquestionably endowed with talent, yet as the 'Frou-Frou' she is not wholly satisfactory. The deep emotional is not her part."⁴⁶ In The Puritan Maid, on the other hand, according to the newspaper, she was "afforded better opportunities for the display of her natural talent than in 'Frou-Frou.' The play is without question the best in which she has ever appeared . . ."⁴⁷ Unfortunately, the reviewer's taste and theatrical instinct are

⁴⁴SMN, Jan. 30, 1875.

⁴⁵SMN, Feb. 2, 1884.

⁴⁶Ibid.

⁴⁷SMN, Feb. 3, 1884.

not always to be depended upon. The Puritan Maid was a weak play, one that was "born, and died, in the provinces."⁴⁸

Minnie Maddern was a girl of eighteen in 1884. When she came back to Savannah in 1895, she was a mature woman. She had married and divorced Legrand White and had married Harrison Grey Fiske.⁴⁹ She had spent four years in retirement, emerging to appear in her husband's play, Hester Crewe.⁵⁰

"Mrs. Fiske returned to the stage in a different world from the one in which Minnie Maddern had made her first appearance."⁵¹ Frohman and the Klaw-Ehrlander combine were just coming out into the open with their plan to control theaters, playwrights and actors, ostensibly for the good of American theater but in fact for their own profit. Mr. and Mrs. Fiske refused to kowtow, which made location of satisfactory scripts difficult.

Some years before, Lawrence Barrett had sent the young actress a copy of A Doll's House with a note that

⁴⁸Binns, p. 34.

⁴⁹Ibid., pp. 34-43.

⁵⁰Ibid., p. 58.

⁵¹Ibid.

he believed the play "would reward her thoughtful reading."⁵² And so, in December of 1895, Minnie Maddern Fiske came to Savannah under the management of Henry Greenwall to play A Doll's House at Greenwall's newly rebuilt Savannah Theater. She opened on Christmas Day with two performances of her husband's play, The Queen of Liars, and concluded the two day engagement with A Light from St. Agnes, her own one-act play, and with Savannah's first taste of Ibsen.⁵³

Appearing with Mrs. Fiske, who played at standard prices, were Ida Waterman, Frank Mills, Helen Macbeth, Albert Grau and the young Savannahian, James Neill.⁵⁴

"It seems a long time," said the Morning News, ". . . since Minnie Maddern was seen here. Her acting then was always marked with a unique charm of its own, and many a person declared the stage had lost a genius when she retired."⁵⁵ The Savannah newspaper had never been able to mention Mrs. Fiske's work without reference to her refreshing naturalness, which was more marked now than ever.

⁵²Ibid., p. 25.

⁵³SMN, Dec. 25, 1895.

⁵⁴Ibid.

⁵⁵SMN, Dec. 26, 1895.

Mrs. Fiske more than realized the prophecies of her old admirers. Her acting has matured. She may properly be called a star in her profession. It is in Mrs. Fiske's absolute naturalness; her fidelity to nature, that makes her performance so marked. This is almost startling at times. Her gestures are the simplest, her manner the most commonplace, and yet what depth and feeling there is in it all! She makes one feel the very thoughts that she merely suggests.⁵⁶

As Nora, the paper said, "She is easy, and yet powerful in her manner. She possesses that faculty seldom seen on the stage, of being most intense and dramatic when sitting absolutely still and silent. She knows when to be silent and when to speak; and that is saying a great deal."⁵⁷

Of Ibsen, whom he considered a fad, the reviewer was less complimentary. He felt that no other actress but Mrs. Fiske could make A Doll's House succeed.⁵⁸ It was, say Coad and Mims, "her devotion to Ibsen" that was "Mrs. Fiske's most signal contribution to the development of the drama in America . . ."⁵⁹

Mrs. Fiske gave a single performance of Marguerite Merrington's The Right to Happiness in December of 1896,

⁵⁶Ibid.

⁵⁷SMN, Dec. 27, 1895.

⁵⁸Ibid.

⁵⁹Coad and Mims, p. 275.

still playing at standard prices.⁶⁰ "Of course Mrs. Fiske was the centerpiece of the play," said the Morning News, "and her acting is too well known to need comment. It is natural through and through, her whole idea being to make her characters appear as they would in life."⁶¹

Minnie Maddern Fiske -- proponent of Ibsen and of the natural, the believable, on stage -- died February 14, 1932, "one of the great."⁶²

Sarah Bernhardt included Savannah on her "two-year tour which took her halfway around the world and back,"⁶³ She came to Savannah from Charleston by special train on Friday morning, January 22, 1892, to give two performances at the Savannah Theater the next day. She "engaged a suite of rooms at the DeSoto"⁶⁴ and spent the afternoon shooting.⁶⁵ On Friday night, beginning at ten o'clock, she rehearsed Fedora, to be presented in New Orleans.

⁶⁰SMN, Dec. 2, 1896.

⁶¹SMN, Dec. 3, 1896.

⁶²Binns, p. 396.

⁶³Cornelia Otis Skinner, Madame Sarah (Boston: Houghton Mifflin Co., 1966), p. 248.

⁶⁴SMN, Jan. 22, 1892.

⁶⁵SMN, Jan. 23, 1892.

"Seated in a chair in the center of the stage," she directed "the play in its minutest details."⁶⁶

The plays chosen for Savannah presentation were La Dame aux Camélias and La Tosca. Although "the matinee prices [were] the lowest" at which Bernhardt had ever played,⁶⁷ top price being \$1.50, Savannah put aside its prejudice against Saturday night productions. The Morning News reported on Friday:

The sale of seats went on all of yesterday and promises to be the largest for any two performances ever known in Savannah. The rush is, of course, for "La Tosca," the night performance. The sale for "Camille" at the matinee is not so large, although it will probably be the more satisfactory of the two performances. The play is more familiar to the theater-going public and will be seen with better understanding than "La Tosca." Both plays are, of course, in French, pure and unadulterated, or supposed to be.⁶⁸

Her appearance was a great success, both artistically and financially. Receipts totalled more than \$3,000.00, and the newspaper found her "simply superb."⁶⁹ She was equally good as Marguerite Gautier and as Tosca. In the

⁶⁶Ibid.

⁶⁷Ibid.

⁶⁸SMN, Jan. 22, 1892.

⁶⁹SMN, Jan. 24, 1892.

evening performance, "every emotion was interpreted by a universal tongue. . . . That Bernhardt has claim to the distinction of being the greatest of living actresses was not doubted by those who saw her in 'La Tosca.' Her company is made up of artists capable of supporting the great actress."⁷⁰

Bernhardt's personal life was perhaps as interesting to Savannahians as her acting. The newspapers did not mention her love life, but did discuss her fascination with strange animals.

She has with her her Tasmanian 'possum, the mother of which Sarah killed herself in Australia, and her big St. Bernard dog. Her parrot is dead. As she is not playing "Cleopatra" in the south she left her snake north. The negroes are a source of curiosity to her and their numbers a surprise.⁷¹

She was pleased with Savannah. "'I haf never been south before,' she said. . . . 'I like ze country, all I haf seen it. I like Savannah, . . . it ees so deeferent from ze rest.'⁷²

On Sunday, a few members of the Bernhardt company went by private car, attached to the Savannah and Western, to Ellabell, Georgia, where they sidetracked to spend the

⁷⁰Ibid.

⁷¹SMN, Jan. 23, 1892.

⁷²Ibid.

day hunting. "The day was lovely, the air was bracing but not too cool and everything was propitious. The divine Sarah was in her element and was here, there and everywhere the life of the party."⁷³ Nothing was safe from her gun. She shot doves and woodpeckers by the dozen and reported that she had killed a wild boar.⁷⁴

When Sarah Bernhardt returned to Savannah in 1906, that celebrated hunting trip was still a topic of conversation. The Morning News said:

In time she returned with a story of having seen a wild boar, at which she fired. No attempt was made to disillusion her. She was firm in her belief that she had done combat with a dangerous animal, but it is said that Capt. John Morrison of Ellabelle counted his hogs very carefully the day after Madame Sarah's adventure . . .⁷⁵

This time Bernhardt did not play in the Savannah Theater. Instead she gave a single performance of La Dame aux Camélias in an improvised auditorium set up in the Mutual Skating Rink, an indication that after Greenwall lost control of the Savannah Theater to Albert Weis, it became a syndicate house. Playing at the Savannah that night was Kittie Baldwin in a spiritualist act.⁷⁶

⁷³SMN, Jan. 25, 1892.

⁷⁴Ibid.

⁷⁵SMN, March 11, 1906.

⁷⁶SMN, March 12, 1906.

The skating rink auditorium seated 3,000, but only about 1,500 people attended the Bernhardt performance, which adds to the painful irony of the situation, since the seating capacity of the Savannah was 1,500. Noise and disorder in the temporary theater made the audience uncomfortable, but Bernhardt herself was the subject of unqualified praise. Even her stoutness does not hurt, the paper said, "but it is her eyes and her voice which hold one."⁷⁷

Henry Irving and Ellen Terry came to Savannah in 1896, thirteen years after their first American tour. The original announcement of their appearance stated that they would present The Merchant of Venice, but in fact Miss Terry opened the evening with Nance Oldfield and Irving, who had been knighted the year before by Queen Victoria, concluded it with The Bells. Savannah was disgruntled at not being able to see them together,⁷⁸ but Irving said later that he had changed bills at the request of the Savannah public, a request which he did not understand.⁷⁹

At all events, their appearance was "the most important dramatic event that [had] taken place in Savannah

⁷⁷SMN, March 13, 1906.

⁷⁸SMN, Jan. 23, 1896.

⁷⁹SMN, Jan. 24, 1896.

in years."⁸⁰ Prices of admission were commensurately high, ranging from \$2.00 to \$5.00.⁸¹ Boxes sold for \$20.00 and \$25.00.⁸² Irving expressed his displeasure at the charge and said that he felt everyone should be able to attend the theater.⁸³

Ellen Terry, "the best beloved actress of England,"⁸⁴ captured the audience from the first. The Morning News said, "Miss Terry shows that her power for playing comedy of the breezy sort is quite as comprehensive as that for heavier work."⁸⁵ But Nance Oldfield is a short play, and "there was general regret felt when the curtain went down and the audience realized that Miss Terry would be seen no more."⁸⁶

"Critics are generally agreed that, for a man who could 'neither walk nor talk,'" says Mary Caroline Crawford,

⁸⁰SMN, Jan. 23, 1896.

⁸¹The most expensive tickets to see Sarah Bernhardt, both in 1892 and 1906, cost \$3.00. Top price for the Booth-Barrett combination was \$4.00.

⁸²SMN, Jan. 23, 1896.

⁸³SMN, Jan. 25, 1896.

⁸⁴Coad and Mims, p. 294.

⁸⁵SMN, Jan. 24, 1896.

⁸⁶Ibid.

"Irving made a simply amazing success as an actor."⁸⁷

John Ranken Towse refers to Irving's distracting mannerisms.⁸⁸ When he appeared in Savannah as Mathias in The Bells, the role and the play with which he had introduced himself to his first New York audience, his weaknesses were apparent. In the first two acts, he "seemed stiff and cramped with mannerisms. His famous strut was there, in accentuated form, suggesting the need of massage and witch hazel." In the last act, however, "his work was that of a great artist."⁸⁹

Edwin Forrest, Edwin Booth, Minnie Maddern Fiske, Sarah Bernhardt, Henry Irving and Ellen Terry, the most outstanding actors of their time, all played the Savannah Theater, not often, but memorably.

⁸⁷Crawford, p. 306.

⁸⁸Towse, p. 288.

⁸⁹SMN, Jan. 24, 1896.

CHAPTER SIX

OTHER STARS

In addition to the most outstanding stars of the late 19th century, many other prominent actors visited the Savannah Theater between 1865 and 1906. Some of them appeared there only once or twice, some came many times, and a few found Savannah and the Savannah Theater of germinal significance to their careers.

Fay Templeton, who was to become the "buxom, blithe and debonair"¹ leading lady of her own comic opera company, was an infant when her father, John Templeton, leased the Savannah for much of the 1867-68 season. She made her Savannah debut in 1871 in La Belle Sauvage, an adaptation of Brougham's Po-ca-hon-tas.² When the Templeton Star Alliance came to town in 1875, Fay, now nine, was the headliner. As Ralph Rakestraw she was "captivating"³ in the family's Pinafore company, called "the best" that had "yet visited the South"⁴ in 1879.

¹George C. D. Odell, Annals of the New York Stage (New York: Columbia University Press, 1940), vol. XII, p. 193.

²SMN, Sept. 21, 1871.

³Savannah Recorder, Sept. 25, 1879.

⁴SMN, Sept. 25, 1879.

The Templeton Opera Company gave three performances in 1887 without Fay, who had become a star in her own right, and the "engagement was not as successful as it might have been had it given better performances."⁵ When Fay herself gave three performances of Offenbach's Madame Favart in 1893, however, there was no adverse criticism in the newspapers. She "ably [sustained] her reputation as a queen of the comic opera stage."⁶ Thus Fay Templeton's connection with the Savannah Theater reflected her total career, from child prodigy to star.

Three native Savannahians who achieved stardom were Maude Jacoby, Odette Tyler and Charles Coburn. They attained various degrees of success in their home town.

Maude Jacoby gave a single performance of A Boy Wanted, a musical, September 23, 1904. The production was a failure. Whereas Miss Jacoby was good, the Morning News said, "it would be charitable, perhaps, to make no individual reference to the members of the cast."⁷

Odette Tyler was born Elizabeth Lee Kirkland in 1869. Her father was William W. Kirkland, a general in the Confederate Army, and Robert E. Lee was her godfather. For

⁵SMN, Nov. 27, 1887.

⁶SMN, Nov. 28, 1893.

⁷SMN, Sept. 24, 1904.

several years she was "one of the leading members of Frohman's stock company . . ." but disassociated herself from him in 1894.⁸ She created the role of Caroline Milford in Gillette's Secret Service, a role said to have been written for her. A few years after the death of Marie Prescott, R. D. McLean's first wife, Miss Tyler married McLean, a millionaire actor whose real name was R. D. Shepherd.⁹

With McLean, Odette Tyler presented King John, The School for Scandal and Coriolanus at the Savannah Theater in October of 1901. As Lady Constance in King John she was "strong and effective."¹⁰ All three performances were "excellent."¹¹ Among those in the company with McLean and Miss Tyler were Margaret Neville, Mrs. Henry Vandenhoff and Augustus McLean.

Charles Coburn was the Savannah actor who achieved greatest prominence in the 20th century. Having risen from program boy to box office manager to manager of the theater

⁸Oral Sumner Coad and Edwin Mims, Jr., The American Stage, Vol. 14 of The Pageant of America, ed. Ralph Henry Gabriel (15 vols.; New Haven: Yale University Press, 1929), p. 282.

⁹SMN, Feb. 3, 1899.

¹⁰SMN, Oct. 22, 1901.

¹¹SMN, Oct. 23, 1901.

while still in his teens, he left Savannah to become an actor and returned in 1903 as the star of Hall Caine's play, The Christian. On the day of the performance, the Press said:

Like so many Savannahians who have selected the stage as their vocation, Mr. Coburn is succeeding in his chosen calling. He has within the last five years, by hard work and close study, run the gamut of small and insignificant parts in metropolitan successes until he has reached the point of starring.¹²

Savannah turned out in force to see "Charley Coburn," who was always popular" there,¹³ and was not disappointed.

Pride in the young Savannah actor, who is fast making a name for himself, drew many to the theater, and his first entrance on the stage was warmly applauded. But this natural outburst of personal friendship soon changed to enthusiastic appreciation of his remarkably fine acting. . . . His interpretation of the part of John Storm was sympathetic and strong, and full of magnetism.¹⁴

The Press considered him "the equal of any John Storm Savannah [had] ever seen . . ."¹⁵ Coburn's reception was reminiscent of that given Lawrence Hanley a few years before.

¹²Savannah Press, Nov. 27, 1903.

¹³Savannah Press, Nov. 26, 1903.

¹⁴SMN, Nov. 28, 1903.

¹⁵Savannah Press, Nov. 28, 1903.

Mary Gladstane and Jean Hosmer each starred for a week with the Templeton company in 1867, but neither ever appeared in Savannah again. Charlotte Thompson played for a week in January, 1868, with the same company, and for two weeks beginning November 30, 1868, with the company of J. V. Gilbert. Her association with the Savannah Theater covered almost thirty years.

Miss Thompson, the daughter of Lysander Thompson, was born in England in 1843. Having made her first appearance on any stage at Wallack's in 1856 as Phoebe in As You Like It, she became the leading lady of a stock company in Savannah in 1859. In 1869 she married Major Lorraine Rogers, an Alabama planter, and thereafter spent her summers near Montgomery.¹⁶

Charlotte Thompson played Jane Eyre on April 8, 1873, supported by Frederic Robinson as Rochester and the company from Lawrence Barrett's theater in New Orleans.¹⁷ In 1878 she returned to give four performances, including two of Jane Eyre, in which her "personation" was "remarkable for its perfectness."¹⁸ In 1880 she kept a Savannah engagement in combination with Mrs. D. P. Bowers, a complete

¹⁶SMN, Jan. 28, 1881.

¹⁷SMN, April 9, 1873.

¹⁸SMN, Nov. 28, 1878.

success for "the charming and accomplished actresses and Southern favorites . . ." ¹⁹

The next year Miss Thompson returned to Savannah for four performances, East Lynne, Jane Eyre, Miss Multon and The Planter's Wife, a play by J. K. Tillotson, concerning a Northern prisoner in Andersonville and a planter's family. East Lynne was a matinee, followed by Jane Eyre at night. At the end of the second act of Jane Eyre, "Miss Thompson, whose strength had been severely taxed by the strain of the afternoon performance, in consequence of recent sickness, fainted dead away as the curtain descended." ²⁰ The audience thought this was marvelous acting and greeted her with great enthusiasm in the third act. ²¹ In November of 1881, she gave two more performances of The Planter's Wife and one of Jane Eyre, with a company that included C. G. Craig, Anna Adams and Isadore Davidson. Miss Thompson "was perfect, . . . simply superb . . ." ²²

Charlotte Thompson's final Savannah appearance was in December, 1887, when she performed Drifting Clouds and Jane Eyre. The company included William Yerrance, H. E.

¹⁹SMN, Jan. 6, 1880.

²⁰SMN, Jan. 27, 1881.

²¹Ibid.

²²SMN, Nov. 26, 1881.

Chase, Herbert Sackett, Ramie Austin, Florence Vincent, Kate Mallon and Isadore Davidson, now billed as Dore Davidson. Miss Thompson had not lost her old fire. Her "crazy scene in the third act" of Drifting Clouds was "a strong piece of acting,"²³ but Savannah saw her no more after this engagement.

Alice Oates and Emma Abbott were two long time favorites in Savannah, both of them appearing there frequently in their long careers. Mrs. Oates was a leading performer of burlesque opera and Mrs. Abbott of grand opera.

James O'Neill first came to Savannah with John T. Ford's company in 1869. In 1885 he began his long series of starring engagements there with two performances of A Celebrated Case and one of An American King. Accompanied by F. G. Ross, Clara Baker, J. M. Francoeur, Rillie Deaves, Claire Raimond, Jean Clara Walters, T. H. McCabe and a Mr. Malone, O'Neill received high praise. The Morning News declared the opening performance of A Celebrated Case "one of the very best ever witnessed on our boards."²⁴

O'Neill's first Savannah appearance in Monte Cristo, the play which made him rich,²⁵ came in January, 1885,

²³SMN, Dec. 22, 1887.

²⁴SMN, Oct. 21, 1882.

²⁵John Gassner, Eugene O'Neill (Minneapolis: University of Minnesota Press, 1965), p. 7.

when he gave two performances of it. The Morning News gave him mild praise, saying that he did "his part well. In each change his make-up [was] the work of an artist."²⁶ The audience enjoyed the shows, though, and this was "one of the most successful engagements of the season . . ."²⁷

In 1886, O'Neill gave two more performances of Monte Cristo, again to large houses. Many people stood throughout and "hailed it with salvos of applause."²⁸ The next year his engagement was limited to a single performance of Monte Cristo. The "clever young actor of much ability"²⁹ played to a house of "standing room only, and not much of that," and the audience was "very well pleased."³⁰

When O'Neill came to Savannah for two performances of Monte Cristo in 1890, the Morning News said in anticipation:

Mr. O'Neill's impersonation of the hero of the romance is quite well known to the patrons of the drama in Savannah, and it needs no encomiums. The play is one of the best of all romantic dramas. It is one of which the public seem never to tire, but its long continued popularity is largely attributable to the excellent work of Mr. O'Neill and his company.³¹

²⁶SMN, Jan. 13, 1885.

²⁷SMN, Jan. 14, 1885.

²⁸SMN, Jan. 28, 1886.

²⁹SMN, Jan. 20, 1887.

³⁰SMN, Jan. 21, 1887.

³¹SMN, Jan. 22, 1890.

Taking itself at its word, that "no encomiums" were needed, the newspaper did not review either presentation of the show.

O'Neill played Robert Landry, a Henry Irving role, in The Dead Heart twice on Saturday, January 10, 1891. He was at the peak of his popularity. On Sunday the Morning News said that "'The Dead Heart' was greeted by a packed house at the matinee yesterday afternoon, and the performance last night was before the largest audience that the theater has ever held on Saturday night. Every seat for this performance was sold."³² O'Neill did not let the year pass without offering Savannah Monte Cristo, which he played twice in December. "There is really only one 'Monte Cristo,'" said the Morning News, which found the star better than ever.³³

O'Neill, "at the head of the American romantic actors," played Fontenelle in 1893 to a full house.³⁴ In 1895, looking "as young and fresh as he did ten years [before], when he created the stage 'Monte Cristo,'" he presented that "melodrama as standard as wheat" to a fair house.³⁵ He

³²SMN, Jan. 11, 1891.

³³SMN, Dec. 24, 1891.

³⁴SMN, March 2, 1893.

³⁵SMN, March 5, 1895.

gave the play again in 1898, in 1899, in 1901 and in 1906, occasionally presenting an additional play as well, and in 1903 performed The Manxman, a play "particularly suited" to his "many gifts."³⁶ In the 1906 production of Monte Cristo, O'Neill lacked "the fire of youth," but the large audience found the performance satisfactory. The old play also lacked the fire of youth, and an announcement that this was the romantic actor's final tour in the role was accepted with relief. "Perhaps it is better so," said the Morning News.³⁷

Laura Keene, "Queen of Comedy,"³⁸ was closely connected with the Savannah Theater in 1870 and 1871. She brought her "entire dramatic company" from the Chestnut Street Theater in Philadelphia, "combined with her long-established New York company," to Savannah for a week in April, 1870.³⁹ The plays she presented were Hunted Down and London Assurance, both by Boucicault, Tom Taylor's Our American Cousin, the play she was performing when Lincoln was assassinated, Goldsmith's She Stoops to Conquer, Frou

³⁶SMN, Jan. 29, 1903.

³⁷SMN, Feb. 22, 1906.

³⁸SMN, April 11, 1870.

³⁹Ibid.

Frou, Is She Mad? and Toodles. Among the company members were Frank Mordaunt, Harry Hawk, W. H. Otis, B. F. McNulty, W. H. Wallace, Emma Taylor, Jenny Anderson, Master Maeder, and Colin Stuart, who had played a starring engagement in Savannah in 1867 with John Templeton. They played to full houses and Miss Keene was "faultless."⁴⁰

In November of 1870, Laura Keene brought Mr. and Mrs. W. J. Florence to Savannah for a week, and the next month she presented Mlle. Marietta Ravel there for a week, not performing herself either time. In January, 1871, she returned for a week, performing in most of the plays she had presented the previous April and adding The School for Scandal, in which she made a hit as Lady Teazle. Her support included J. F. Crossen, H. Conway, W. J. Hurley, M. Rainford, M. A. Kennedy, Alice Brooks, Elizabeth Andrews, Miss F. Myers, Pearl Hubbard and Master Everett Marden. Savannah was well pleased with this "series of sterling old English comedies and modern pieces of the legitimate school, with Miss Laura Keene in the leading characters, aided by a company selected to sustain her . . ."⁴¹

C. B. Bishop played the Savannah in a series of burlesques with Blanche and Ella Chapman in 1870 and again in

⁴⁰SMN, April 12, 1870.

⁴¹SMN, Jan. 2, 1871.

1871. He appeared there five times between 1881 and 1884 at the head of his own company, giving in all one performance of A Case of Wine, one of Our Boys, five of Strictly Business and seven of his distinctive hit show, The Widow Bedott. Although Bishop's early inclinations were toward serious drama, he weighed nearly 250 pounds and realized that his forte lay in comedy.⁴² He was popular in Savannah and drew large houses. During his first presentation there of The Widow Bedott, a comedy in which he played "the widow," "the house came down solid every time that wonderful face was turned in a new direction or changed its expression."⁴³ As Phineas Pomeroy Philkins in Strictly Business, he "kept the audience in a roar with his drolleries . . ."⁴⁴

Sir Charles Wyndham brought his comedy company from an engagement in Charleston, where it had been "pecuniarily" unsuccessful because of bad weather,⁴⁵ to Savannah for two weeks in January, 1872. The company was completely

⁴²John S. Kendall, The Golden Age of the New Orleans Theater (Baton Rouge: Louisiana State University Press, 1952), p. 521.

⁴³SMN, Nov. 5, 1881.

⁴⁴SMN, Oct. 16, 1883.

⁴⁵SMN, Feb. 12, 1872.

successful there. The engagement began with "Robertson's admirable play of 'Caste,'" an "excellent performance."⁴⁶ Wyndham himself did not perform until Friday of the opening week, when he gave The Lancers "its inaugural presentation upon the Savannah stage, and, if memory serves correctly, its first introduction to a Southern public."⁴⁷ Wyndham's acting, "though new in style, was decidedly refreshing . . ."⁴⁸

In addition to Caste and The Lancers, the company's repertoire included Ours by Robertson, Divorce by Daly and Saratoga by Bronson Howard. The "splendid company"⁴⁹ "made a most favorable impression . . ."⁵⁰ The Daily Advertiser pronounced the troupe "the best that has visited our city for years . . ."⁵¹

Charles Wyndham returned to Savannah in March, 1884, for one performance only, presenting Fourteen Days and Ruth's Romance. The Morning News said:

In every way Mr. Wyndham's performance was most artistic, and a better piece of comedy acting

⁴⁶SMN, Feb. 13, 1872.

⁴⁷SMN, Feb. 19, 1872.

⁴⁸Ibid.

⁴⁹SMN, Feb. 12, 1872.

⁵⁰Savannah Daily Advertiser, Feb. 14, 1872.

⁵¹Savannah Daily Advertiser, Feb. 23, 1872.

has seldom been seen in Savannah. He is a comedian of power and his acting is distinguished by a bustle and activity and earnestness that carry the audience with him and surround the most absurd and ludicrous situations and sentiments with an air of utmost reality and naturalness.⁵²

Fanny Janaushek first performed at the Savannah Theater immediately after Charles Wyndham's initial performances there. Like James O'Neill, however, and unlike Wyndham, Janaushek appeared there many times over the rest of the 19th century. What John Ranken Towse said was true of her career, that though she "was an artistic jewel of great brilliancy and worth, . . ." "she fell upon evil days, through no fault of her own, and was doomed to taste the bitterness of popular neglect, . . ."⁵³ is verified by the record of her experiences in Savannah. From 1872 until 1882 she performed there to large houses and received critical accolades, except once, at Christmas, 1878, when, although she gave "a splendid performance," the audiences were small.⁵⁴ The plays Janaushek performed in these years were Mary Stuart, Chesney Wold, based on Dickens' Bleak House, Leah, the Forsaken, which she called Deborah, Macbeth, Medea, The Winter's Tale, Adrienne

⁵²SMN, March 15, 1884.

⁵³John Ranken Towse, Sixty Years of the Theater (New York: Funk and Wagnalls, 1916), p. 208.

⁵⁴SMN, Dec. 24-25, 1878.

LeCouvreur and Brunhild, among others. As Mary Stuart she played to standing room only in 1872 and was "thrillingly effective,"⁵⁵ "pre-eminently natural, commanding the intense sympathy of her listeners . . ."⁵⁶ The next year, in the same play, "in the meeting with Queen Elizabeth in the forest, the scene was thrilling beyond description . . ."⁵⁷ Chesney Wold provided "Mme. Janaushek an opportunity to display her remarkable talents as a delineator of character."⁵⁸ As Brunhild, she "gave most convincing proofs of her rare histrionic genius, and of her just claim to the reputation of being the queen of tragedy."⁵⁹

In 1885, when Janaushek presented My Life, although she was "splendid," very small audiences came to see her,⁶⁰ and so it continued until her final Savannah appearance in 1899, in Meg Merrilies. What she did well was no longer in favor, and "the queen of tragedy" no longer had a large following. As the Morning News observed, "the theater

⁵⁵SMN, Feb. 27, 1872.

⁵⁶Savannah Daily Advertiser, Feb. 27, 1872.

⁵⁷SMN, Jan. 28, 1873.

⁵⁸Savannah Daily Advertiser, Jan. 30, 1873.

⁵⁹SMN, Jan. 19, 1878.

⁶⁰SMN, March 4, 1885.

public of to-day does not care for such plays as it did years ago."⁶¹

John E. Owens, who had a long association with theater in New Orleans and who was "one of the most comical men that have graced and cheered the Stage,"⁶² played Savannah regularly between 1872 and 1881. The plays he performed most frequently were Solon Shingle, in the character of whom he stood "without a peer on any stage,"⁶³ and Victims, in which he was "irresistible" as Joshua Batterby.⁶⁴ When Owens presented The Rivals in 1877, he played Bob Acres and "kept the house convulsed with laughter the entire time he was on stage, particularly excelling in the duel scene. Mr. Owens' great talents as an actor . . . render his performances beyond the pale of criticism. He is simply irresistible . . ."⁶⁵ Owens' final appearance in Savannah was in 1881, when he played his old familiar roles to large houses. The next year he retired from the stage and died in 1886.⁶⁶

⁶¹SMN, Oct. 27, 1899.

⁶²William Winter, The Wallet of Time (New York: Moffat, Yard and Company, 1913), vol. I, p. 215.

⁶³Savannah Daily Advertiser, April 25, 1872.

⁶⁴SMN, March 6, 1873.

⁶⁵SMN, March 13, 1877.

⁶⁶Coad and Mims, p. 188.

Lawrence Barrett first performed in Savannah as a replacement for Charlotte Cushman, who was too ill to keep her engagement. There was a feeling that Barrett was merely a "make-up," but he turned out to be "an actor of undoubted genius."⁶⁷ The plays he offered during that first engagement were Hamlet, Romeo and Juliet and Julius Caesar. For several years he acted in Shakespearean plays, Richelieu and Francesca da Rimini, as well as other serious plays, usually to large houses, and was the object of elaborate praise. In 1878, however, after performing Hamlet, The Marble Heart and King Lear to audiences not large, though "completely charmed and delighted,"⁶⁸ Barrett expressed his displeasure that more people had not been willing to pay advanced prices to see him. The Morning News was arch:

We understand that Mr. Barrett has been disappointed in the audiences which have received him during his engagement, and expresses the intention of not playing in Savannah again. While Mr. Barrett is an excellent actor, and one whom it is a pleasure to see, and we should regret his not coming here again, we presume the Theatre will be "kept open all the same." Possibly had the usual scale of prices been adopted, and that extra fifty cents not been exacted, Mr. Barrett might have been greeted by larger houses.⁶⁹

⁶⁷SMN, Feb. 18, 1873.

⁶⁸SMN, Dec. 14, 1878.

⁶⁹SMN, Dec. 16, 1878.

Barrett did return to Savannah, however, and usually played to large audiences whose high expectations were "not disappointed."⁷⁰ In 1883 he played Cassius in Julius Caesar and Lanciotto in Francesca da Rimini with a company that included Marie Wainwright, Louis James and Otis Skinner, "a decided histrionic triumph."⁷¹ In 1885 Marie Wainwright and Louis James toured with Barrett again. They presented Browning's Blot in the 'Scutcheon at the Savannah. Barrett's most notable Savannah appearance was, of course, his performance of Othello to Edwin Booth's Iago during the 1888 tour of the Booth-Barrett combination.

Oliver Doud Byron and his wife Kate, Ada Rehan's sister,⁷² played Savannah often between 1873 and 1898. They presented melodramas like Across the Continent, The Inside Track, The Turn of the Tide and The Ups and Downs of Life. The Byrons -- and melodrama -- were always popular in Savannah.

Just as New Orleans gave Ada Gray "a rather cool reception,"⁷³ so did Savannah. She played there in 1874, when her Camille was praised; in January, 1881, when her

⁷⁰SMN, Feb. 24, 1883.

⁷¹Ibid.

⁷²SMN, March 19, 1898.

⁷³Kendall, p. 539.

performance in Lady Audley's Secret was unfavorably compared with that of Mrs. D. P. Bowers, and when her adaptation of East Lynne was found ineffective; in March, 1881, when she was "only tolerably supported" and played to small houses;⁷⁴ in 1882 and 1885, again to slender audiences.

Edwin Adams played the Savannah twice, giving two performances of Enoch Arden in 1875 and one each of Damon and Pythias, Enoch Arden and The Marble Heart in 1876.

"The Greatest of America's Young Tragedians" was badly supported in 1875, and the production was a failure. "It is disagreeable to be critical," said the Morning News, "but it would not be fair to say the audience was entirely pleased when the reverse was the case."⁷⁵ The next year G. W. Couldock was in the company, and the performances were better, but the audiences were small. Adams died the following year, of tuberculosis.⁷⁶

Louis James performed at the Savannah Theater over a thirty year period, from 1875 until 1905. He frequently traveled with other stars, with Lawrence Barrett, with Marie Wainwright in 1887 and 1888, with Frederick B. Warde in January and November, 1894, with Kathryn Kidder and

⁷⁴SMN, March 8, 1881.

⁷⁵SMN, Feb. 4, 1875.

⁷⁶Kendall, p. 548.

Charles B. Hanford in 1899, with Kathryn Kidder in 1900, with Helena Modjeska in 1901, and with Frederick B. Warde again in 1902 and 1903. Among the plays he presented were Sheridan Knowles' Virginus, Bulwer-Lytton's Richelieu, Sheridan's School for Scandal and Shakespearean works. In fact, he was nearly idolized by Savannah theatergoers, to whom he brought Shakespearean plays not often available to them: Henry IV, Henry VI, Henry VIII, Richard III, The Winter's Tale, Midsummer Night's Dream and The Tempest.

In The Tempest, Warde played Prospero and James, whose physique was particularly striking,⁷⁷ played Caliban. Both "were excellent. Mr. Warde as Prospero was superb. Mr. James, as Caliban, the deformed slave, presented an interesting stage picture of a rather repulsive character."⁷⁸ The Morning News called the production "weird and intensely fascinating,"⁷⁹ and the Press explained that "the many mechanical and electrical effects made possible at this advanced age [allowed] for a perfect presentation of the weird play."⁸⁰ A packed house watched as Warde and

⁷⁷"Mr. James has a magnificent figure, tall and exceedingly graceful and is as powerful as an athlete." SMN, Feb. 28, 1891.

⁷⁸Savannah Press, Nov. 20, 1902.

⁷⁹SMN, Nov. 20, 1902.

⁸⁰Savannah Press, Nov. 20, 1902.

James "easily sustained their peerless reputations . . ." ⁸¹

An interesting episode occurred at James' 1895 presentation of Virginus and was amusingly reported by the Morning News:

An incident of the performance last night was the fact that the "Roman army" (of "supes") went on a strike for more pay than the management was willing to give, hence the captain of the guard was perforce obliged, single handed and alone, to face the demonstrative populace in the forum. But he was true grit, and drove the aforesaid populace out all right according to the requirements of the text. ⁸²

When James, Warde and Kathryn Kidder acted The School for Scandal in 1898, the Morning News said that the play "was presented . . . by a trio of stars and a company of actors in a manner which it is seldom the fortune of Southern theater-goers to see." ⁸³ The next year James, Miss Kidder and Charles B. Hanford "brilliantly presented" ⁸⁴ The School for Scandal and The Winter's Tale, both on the same day. Then, as always, the Savannah newspapers had only praise for Louis James, whose appearance was always "a notable engagement." ⁸⁵

⁸¹SMN, Nov. 20, 1902.

⁸²SMN, Oct. 8, 1895.

⁸³SMN, Oct. 27, 1898.

⁸⁴SMN, Nov. 8, 1899.

⁸⁵SMN, Nov. 13, 1900.

The stars who toured with Louis James also came to Savannah without him. Frederick B. Warde, in combination with Maurice Barrymore, presented Diplomacy and Our Boys at the Savannah Theater in 1879. Most of the actors, including John Drew, Barrymore's brother-in-law, Ben C. Porter, Josephine Baker, Ellen Cummings and Mrs. A. F. Baker, were already familiar in Savannah, and "there was not an indifferent player" among them.⁸⁶ Warde played Savannah many more times. He was always popular there and at his final performance at the Savannah Theater in 1901, he pleased "a critical and discriminating audience" with his "fine production" of The Mountebank.⁸⁷

Marie Wainwright was less successful. She delighted large audiences in 1894 and 1897, but in 1898 the play she presented was too weak to allow for much praise. The Morning News commented, "It seems strange that such an admirable actress as Miss Marie Wainwright should choose to appear in such an empty drama as 'Shall We Forgive Her?' . . . If it were not for the personal efforts of Miss Wainwright and her excellent acting it would be very hard indeed to forgive her."⁸⁸ She played the Savannah

⁸⁶SMN, Feb. 8, 1879.

⁸⁷SMN, Nov. 7, 1901.

⁸⁸SMN, Dec. 15, 1898.

one more time, giving two performances of Twelfth Night in 1903. There was no questioning the quality of the play this time, but Miss Wainwright was not up to it. Her "interpretation of the part of Viola lacked something both in dignity and charm."⁸⁹

Charles B. Hanford, who, like Frederick B. Warde, was part of the Booth-Barrett combination, "unquestionably gave the best presentation of 'Julius Caesar' . . . that [had] ever been witnessed in Savannah" in 1892.⁹⁰ Hanford played the Savannah four times between 1900 and 1905, each time with Marie Drofna as leading lady. Among the shows produced were Taming of the Shrew, Much Ado about Nothing and Othello, all of which received good reviews.

Kathryn Kidder was "thrilling" in Molly Pitcher in 1902,⁹¹ but An Eye for an Eye in 1903 "was a distinct failure . . ."⁹² She was apparently better when traveling with leading men like James, Hanford and Warde.

Lotta Crabtree began her thirteen-year connection with the Savannah Theater in 1876 when she gave two performances of Musette and one of Zip. On opening night,

⁸⁹SMN, Oct. 28, 1903.

⁹⁰SMN, Nov. 1, 1892.

⁹¹SMN, Feb. 14, 1902.

⁹²SMN, Jan. 30, 1903.

"the windows and the aisles were crowded," and "Lotta . . . took the audience completely by storm and was enthusiastically encored throughout the performance. . . . Her dash and vivacity, keen humor and graceful motions, were irresistible."⁹³ "The bewitching little actress"⁹⁴ always pleased Savannah, which was charmed by her style. "The feature of Lotta's acting," the Morning News said, "is originality. Her style is her own, and no one has ever successfully imitated it."⁹⁵

Maggie Mitchell, the "favorite and talented actress," appeared in Savannah in 1876 "for the first time since previous to the war . . ."⁹⁶ She presented her famous Fanchon the Cricket and a new play, Pearl of Savoy, with a company including William Harris, Jennie Fisher, J. E. Irving, Edwin Varrey and Susan Flood. Both productions drew large crowds and good reviews. Miss Mitchell's only other post-war performance in Savannah was of Fanchon and another new play, Lorle, in 1879, and her reception was "a perfect ovation."⁹⁷ The Morning News considered her

⁹³SMN, Jan. 15, 1876.

⁹⁴SMN, Dec. 21, 1878.

⁹⁵SMN, March 20, 1806.

⁹⁶SMN, Feb. 24, 1876.

⁹⁷SMN, Dec. 11, 1879.

acting "ever so natural and her voice full of pathos, and she was called before the curtain after each act" of Fanchon.⁹⁸ Fanchon, which "endeared her to the public for many years," was an adaptation of George Sand's La Petite Fadette.⁹⁹ Miss Mitchell lived until 1918,¹⁰⁰ but gave no more performances at the old Savannah.

In 1877, two years after her Louisville debut as Juliet, Mary Anderson played in Romeo and Juliet, Lady of Lyons, Ingomar, Macbeth and Guy Mannering, in which she appeared as Meg Merrilies. Her success was overwhelming. She played to full houses and Savannah was convinced she was "destined to become one of the greatest actresses on the American stage."¹⁰¹ She was seventeen at the time, having been born July 28, 1859.¹⁰²

Miss Anderson performed in Savannah again in 1878 and in 1881. She was always well received, except in Evadne, a play in which "she was constantly beyond her depth . . ."¹⁰³ She liked Savannah, "with her beautiful

⁹⁸Ibid.

⁹⁹Coad and Mims, p. 191.

¹⁰⁰Ibid.

¹⁰¹SMN, Jan. 26, 1877.

¹⁰²William Winter, The Stage Life of Mary Anderson (New York: George J. Coombes, 1886), p. 2.

¹⁰³Towse, p. 217.

Bonaventura Cemetery, her great trees cloudy with silver moss, her magnolias and orange-trees, . . ."¹⁰⁴ although at least once the adulation felt for her there made her uncomfortable. "At Savannah," she said in her memoirs,

a bevy of school-girls -- forty or fifty in number -- swept past the stage-door keeper, and, bursting into my dressing room, insisted that I should embrace them one and all. The request was extremely embarrassing. I made a rush for the door, but was seized upon by the crowd, and not allowed to depart until I kissed them all. This feat accomplished with a very ill grace, I was permitted to quit the theatre. Not being able to find a carriage in which to escape, my mother and I were followed by the entire school, whose ranks were enlarged on the way by stragglers and passers-by until, reaching our hotel, they formed a long procession behind us. My cup of indignation overflowed when a grinning spectator remarked as we passed, "My stars! What a long tail our cat's got!"¹⁰⁵

John McCullough, "a man of noble presence, of powerful build, with bold Roman features and a voice that had in it the ring of a trumpet,"¹⁰⁶ visited Savannah twice after the Civil War, in 1877 and in 1880, both times receiving warm praise. In 1880 he was supported by Frederick B. Warde and by Kate Forsyth, who had become a star since she was a member of John T. Raymond's Savannah troupe.

¹⁰⁴Mary Anderson (Mme. Navarro), A Few Memories (New York: Harper and Brothers, 1896), p. 76.

¹⁰⁵Ibid., p. 77.

¹⁰⁶Towse, p. 222.

The McCullough company also included John A. Lane, who, "in the judgment of many, . . . led the star" when he played in The Marble Heart with Lawrence Barrett.¹⁰⁷ The Morning News said that McCullough could "always hereafter count on crowded houses whenever he may see fit to visit Savannah,"¹⁰⁸ but he did not return. McCullough died in 1885.¹⁰⁹

Kate Claxton made her first Savannah appearance in 1877, giving two performances of Two Orphans, "an unfailing favorite,"¹¹⁰ and one of Conscience. She usually traveled with her husband, Charles A. Stevenson, and was always successful in Two Orphans, in which she gave "an exquisite and truly pathetic portrayal, . . ."¹¹¹ though she achieved less success in other plays. In all, Miss Claxton played the Savannah five times between 1877 and 1902.

Milton Nobles, usually accompanied by his wife, Dollie Nobles, first performed in Savannah in 1877 and was a regular attraction there until 1894. His most popular play was The Phoenix, but he drew large, enthusiastic

¹⁰⁷SMN, Jan. 19, 1880.

¹⁰⁸SMN, Jan. 21, 1880.

¹⁰⁹Coad and Mims, p. 222.

¹¹⁰Ibid., p. 254.

¹¹¹SMN, Nov. 16, 1902.

audiences with other melodramas as well.

Louise Pomeroy and an excellent company gathered by John T. Ford toured the South with Shakespearean plays in the winter of 1877-78. Some of the members of the company were Robert L. Downing, George W. Denham, Atkins Lawrence, Anna Story and Theodore Hamilton, who was "well known and popular in Savannah."¹¹² At the Savannah Theater they performed As You Like It, Twelfth Night and Cymbeline. The Morning News commended "in the most unmeasured terms the entire company as the best that [had] visited the South since the close of the war."¹¹³ Miss Pomeroy's troupe played Charleston immediately before coming to Savannah, and from Savannah they went to Augusta. Later they played New Orleans.¹¹⁴

Louise Pomeroy kept two other starring engagements, offering As You Like It each time. The other plays were Camille and two new ones, The Adirondacks and Oliver Twist. She was less well supported in 1880 than earlier and though she "displayed to advantage the versatility of her genius," the company was "only of average merit."¹¹⁵ In 1891 and

¹¹²SMN, Jan. 5, 1878.

¹¹³SMN, Jan. 8, 1878.

¹¹⁴Kendall, p. 554.

¹¹⁵SMN, Feb. 9, 1880.

1892 Miss Pomeroy played in Savannah in support of Lillian Lewis.

Coad and Mims state that Fanny Davenport's association with Augustin Daly ended in 1877,¹¹⁶ but they are mistaken. Daly handled the "extended tour through the South"¹¹⁷ which introduced Fanny Davenport to Savannah. During that first brilliant Savannah engagement, she presented Daly's recent hit, Pique, School for Scandal, As You Like It and London Assurance. On opening night, the excitement among theater-goers reminded the Morning News "of the enthusiasm created during the engagement of Edwin Booth. Not only was every seat in the body of the Theatre occupied, but the private boxes were taken, and the family circle and gallery were filled. Standing room was at a premium . . ." and "the excellent presentation exceeded the expectation of the audience."¹¹⁸ The exceptional company included Charles Fisher, Maurice Barrymore, Georgie Drew, John Drew, William Davidge, Owen Fawcett, George Parkes, Eugenia Paul, Frank Bennett and Constance Hamblin. The press complimented them all warmly throughout their stay in Savannah.

¹¹⁶Coad and Mims, p. 239.

¹¹⁷Arthur Hornblow, A History of the Theatre in America (New York: Benjamin Blom, 1965), vol. II, p. 251.

¹¹⁸SMN, Feb. 12, 1878.

In congratulating Daly, the Morning News said, "This engagement has been probably the most successful in every way that has been made at our theatre this season."¹¹⁹

Fanny Davenport performed five more times in Savannah, and always to full houses. She presented Pique, Divorce and London Assurance in January, 1880. In December of that year she acted in Anna Dickinson's An American Girl and filled the Savannah Theater on a Saturday night, but two weeks later she withdrew the play from her repertoire as, she wired Miss Dickinson, "a pecuniary failure."¹²⁰

The last three times Fanny Davenport was in Savannah, in 1884, 1886 and 1887, she offered Sardou's Fedora, as whom she compared favorably with Bernhardt.¹²¹ In 1884 and 1886, she was supported by Robert B. Mantell, also praised by the press. Robert B. Mantell played the Savannah Theater for several years, making his last appearance there in 1903. He was always popular there.

E. A. Sothern and a distinguished company opened a two-day, three-performance engagement to an audience "even larger than that which greeted Fanny Davenport in 'Pique'

¹¹⁹SMN, Feb. 14, 1878.

¹²⁰SMN, Jan. 4, 1881.

¹²¹SMN, March 10, 1887.

. . ."¹²² on February 27, 1878. The play was Our American Cousin, the only real success of the engagement. Sothern did not appear in Caste, and A Crushed Tragedian was a disappointing play.

Frank and Henrietta Chanfrau played to rather small audiences during Lent, 1878, but when Mrs. Chanfrau returned in 1879 and when they performed together again in 1882, Savannah turned out in force. In all three engagements the Chanfraus were accompanied by C. W. Tayleure's company.

F. C. Bangs acted in Julius Caesar, Virginius and Merchant of Venice in Savannah in 1879, under the management of John T. Ford. The support, which was "good to a fault,"¹²³ included Thomas W. Keene, Robert L. Downing, George Hoey, Mrs. Octavia Allen and Emma Vaders. Bangs gave four performances of Bronson Howard's The Banker's Daughter in 1881, managed by A. M. Palmer. In 1888 he presented Jim, the Penman, again under Palmer's management. In 1891 he gave three performances of Alabama by Augustus Thomas, and in 1893, four performances of the same play, when he was "given an ovation."¹²⁴

¹²²SMN, Feb. 11, 1878.

¹²³Savannah Recorder, Jan. 13, 1879.

¹²⁴SMN, Sept. 26, 1893.

Both Thomas W. Keene and Robert L. Downing, who had supported Bangs in 1879, returned to Savannah several times as stars. Between 1880 and 1895 Keene gave frequent performances of Richelieu, Hamlet, Merchant of Venice, Richard III, Macbeth and Julius Caesar. He always played to big houses, even, in 1894, when a hurricane was passing.¹²⁵ His unusually strong company in 1888 included Louise Pomeroy, George Learock, Carl Ahrendt and Mrs. Sarah A. Baker, who the year before "had just celebrated her fiftieth anniversary as an actress."¹²⁶

Robert L. Downing came to Savannah in 1885 as Hank Monk, a role he created, in Joaquin Miller's Tally Ho!¹²⁷ He came back many times in the next fifteen years, frequently accompanied on stage by his wife, Eugenie Blair. Downing was admired in Savannah, which found "his form . . . manly, his voice deep, powerful, resonant and sympathetic; his movements graceful and his countenance passing fair."¹²⁸

Helena Modjeska played Camille and Frou Frou at the Savannah Theater in January, 1879, seventeen months after

¹²⁵"Considering that the wind was blowing a gale and the rain was pouring torrents, it was an unusually large audience." SMN, Sept. 27, 1894.

¹²⁶SMN, Dec. 22, 1888.

¹²⁷SMN, Sept. 29, 1885.

¹²⁸SMN, Jan. 3, 1888.

her American debut.¹²⁹ As Marguerite Gautier she proved herself "a finished artiste"¹³⁰ and was even better in Frou Frou.¹³¹ Among the men in her company were Frank Clements and Robert B. Mantell. When she came back in 1884, with Frank Clements and Maurice Barrymore, the production was Twelfth Night, the house was filled, the support was "excellent" and Modjeska a "genius."¹³² Ten years later she played Rosalind and Otis Skinner Orlando in As You Like It to standing room only. In 1901 she presented Mary Stuart and King John with a company that included R. D. McLean and Odette Tyler. Modjeska was "superbly fine."¹³³ Her farewell performance was in Mary Stuart in April, 1906, and once again Savannah had nothing but praise for her.

The association between Stuart Robson and William H. Crane, which lasted from 1877 until 1888,¹³⁴ brought Savannah several delightful productions of Comedy of Errors, and one each of Our Bachelors, Sharps and Flats and Merry

¹²⁹Winter, The Wallet of Time, vol. I, p. 363.

¹³⁰Savannah Recorder, Jan. 28, 1879.

¹³¹Savannah Recorder, Jan. 29, 1879.

¹³²SMN, Jan. 24, 1884.

¹³³SMN, Jan. 30, 1901.

¹³⁴Coad and Mims, p. 299.

Wives of Windsor. After opening night of their final Savannah engagement together, the Morning News said:

These two master comedians, Stuart Robson and Wm. Crane, produced the "Comedy of Errors" at the Savannah Theatre last night with grand effect. The house was completely filled and quite a number had to stand during the performance.

.
No one not seeing Robson and Crane would imagine the extent of the mistakes, the drollery of them and their unabated continuance contained in the delightful comedy.¹³⁵

Crane made two later Savannah appearances without Robson, but Robson returned almost yearly from 1891 until 1903, the year of his death.¹³⁶ Among the roles with which he entertained Savannah were Bertie, the Lamb in Bronson Howard's The Henrietta, Tony Lumpkin in She Stoops to Conquer and Bob Acres in The Rivals. He also presented three plays by Augustus Thomas, The Jucklins, The Meddler and Oliver Goldsmith. Audiences at the Savannah Theater especially like him in The Henrietta. In reviewing his final performance there in that play, the Morning News said:

Robson was in his best mood and his drollery was superb. The audience was ready to roar whenever he spoke. The glassy stare, impervious look, the drawling voice and unique

¹³⁵SMN, Jan. 27, 1887.

¹³⁶Coad and Mims, p. 256.

manners of Bertie were the work of an artist. In it Robson was lost. He completely buried himself in the character . . .¹³⁷

Robson's last appearance in Savannah was as Dromio of Syracuse in Comedy of Errors in 1903.

Rose Eytinge and Cyril Searle came twice to Savannah together, to present Drink and Led Astray in 1880, and The Winter's Tale, Felicia and Oliver Twist in 1884.

Though Savannahians recognized Miss Eytinge as "a queen among actresses,"¹³⁸ she was unable to draw many of them to the theater on Saturday night on either of those visits. Queen Hermione in The Winter's Tale was "one of the strongest and most interesting characters she . . . ever essayed in Savannah" and the production of that difficult play was a particular triumph for her and Searle.¹³⁹ Miss Eytinge also played in Savannah, presumably without Searle, in 1881.

Effie Ellsler created the role of Hazel Kirke in Steele MacKaye's spectacularly successful play by that name in February, 1880.¹⁴⁰ In December of that year she played it in Savannah, with C. W. Couldock and Milnes Levick in the cast. The theater was packed "from pit to

¹³⁷SMN, Jan. 1, 1902.

¹³⁸SMN, Nov. 27, 1880.

¹³⁹SMN, Jan. 6, 1884.

¹⁴⁰Hornblow, II, p. 270.

dome"¹⁴¹ for all three performances. She came to Savannah thirteen more times before the Savannah Theater burned, the last time in Hazel Kirke on October 20, 1905. She had "lost none of her charm of manner or depth of pathos . . ."¹⁴²

Miss Ellsler usually traveled with her husband, Frank Weston, and her father, John Ellsler, both of whom supported her on stage. Although Hazel Kirke was the play she presented most frequently in Savannah, others in which she performed there included Camille, Miss Manning, Doris by Robert Drouet,¹⁴³ As You Like It and Barbara Frietchie by Clyde Fitch.

Rhea played Savannah ten times between 1884 and 1896. She usually included plays by Sardou in her repertoire and also offered Camille, School for Scandal, Much Ado about Nothing and Merchant of Venice, as well as plays less widely known. Rhea opened her first Savannah engagement with Scribe's Adrienne LeCouvreur in which the heroine does not appear in the first act. The audience became impatient for the star, but "her presence acted like a charm on the audience. . . ."¹⁴⁴ Savannah found "her acting exquisite,"¹⁴⁵

¹⁴¹SMN, Dec. 22, 1880.

¹⁴²SMN, Oct. 21, 1905.

¹⁴³Drouet performed with her in Doris when she first played it in Savannah. SMN, Oct. 27, 1893.

¹⁴⁴SMN, March 7, 1884.

¹⁴⁵SMN, Jan. 29, 1885.

and she was always popular there, although sometimes her acting was "superior to the text."¹⁴⁶

Georgia Cayvan came to Savannah twice in Belasco and DeMille's May Blossom, in 1884 and 1886, each time with essentially the same company, including Benjamin Maginley. Miss Cayvan suffered a nervous breakdown in 1894¹⁴⁷ but returned to Savannah in 1897 before "another collapse ended definitely her theatrical work."¹⁴⁸

Clara Morris brought Article 47, her first success, and two other plays to Savannah in 1884 "and was enthusiastically received."¹⁴⁹ On opening night,

her acting revealed her wonderful power. The curtain was half an hour late in rising, and the audience became impatient, but its impatience ceased when Miss Morris appeared on the stage, and throughout the play in her weird and horribly fascinating portraiture of the woman haunted by evil she was followed in every move.¹⁵⁰

Miss Morris played d'Ennery's Renee de Moray twice in 1889 and once in 1894, always with great success. Her

¹⁴⁶SMN, Jan. 8, 1892.

¹⁴⁷Coad and Mims, p. 274.

¹⁴⁸Ibid.

¹⁴⁹SMN, Dec. 28, 1884.

¹⁵⁰Ibid.

appearance was "an event of theatrical affairs,"¹⁵¹ her acting, "superb."¹⁵² John Ranken Towse considered Clara Morris "one of the very few American actresses to whom the gift of genius may properly be ascribed."¹⁵³

Charles Coghlan performed twice at the Savannah Theater. In 1888 he and Lillie Langtry presented As in a Looking Glass and A Wife's Peril to crowded houses. Miss Langtry, "an ideal type of womanhood, faultless in face and in physique,"¹⁵⁴ was the main attraction. "Nobody expected to see a great actress," said the Morning News, "but everyone expected to see a handsome woman, with lots of beautiful and costly dresses and plenty of diamonds, and they were not disappointed."¹⁵⁵

Charles Coghlan came to Savannah again in 1899, the year of his death,¹⁵⁶ in The Royal Box. The "large and fashionable audience" was delighted with his work. "Mr. Coghlan was recalled twice, the honors of each recall being shared with his daughter, who played the part of

¹⁵¹SMN, Jan. 20, 1894.

¹⁵²SMN, Jan. 30, 1894.

¹⁵³Towse, p. 150.

¹⁵⁴SMN, March 29, 1888.

¹⁵⁵Ibid.

¹⁵⁶Coad and Mims, p. 257.

Celia Pryse."¹⁵⁷ The daughter, Gertrude Coghlan, played the Savannah again in 1901 and 1903, but achieved no great success.

Coghlan was scheduled to appear in Savannah with his sister, Rose Coghlan, in Diplomacy by Sardou, in 1893, but he was ill in Atlanta and unable to keep the engagement. Miss Coghlan was a hit and the Morning News called the production "decidedly the best show of the season," although Charles Coghlan was "severely" missed.¹⁵⁸

Rose Coghlan's first Savannah appearance was in Our Joan, written for her by Herman Merivale. The large audience liked her and she maintained her popularity throughout her long association with Savannah, giving her final performance in the old Savannah Theater in 1906, the year it burned. In 1895, Rose Coghlan acted at the Savannah in Oscar Wilde's A Woman of No Importance, a play in which "she gave a particularly fine performance."¹⁵⁹ A few months later, performing in Detroit, she withdrew it from her repertoire at the time of Wilde's disgrace.¹⁶⁰ In 1902, she introduced Pinero's The Second Mrs. Tanqueray to the Savannah audience. In it Miss Coghlan "easily

¹⁵⁷SMN, Oct. 12, 1899.

¹⁵⁸SMN, Oct. 7, 1893.

¹⁵⁹Towse, p. 410.

¹⁶⁰SMN, April 6, 1895.

[sustained] her reputation as a peerless actress."¹⁶¹

John Sleeper Clarke, Edwin Booth's brother-in-law and an "eminent comedian,"¹⁶² played one engagement in Savannah, in 1887. On opening night, the Morning News said, "he was given a welcome that he will not be apt soon to forget."¹⁶³ In the company were Theodore Hamilton, Jane Germon¹⁶⁴ and Creston Clarke, the star's son. Creston Clarke returned to Savannah five times between 1895 and 1906, appearing most frequently in Hamlet and Monsieur Beaucaire.

Lewis Morrison was the touring star most regular in his appearances at the Savannah Theater. He played there thirteen times between 1888 and 1905, twelve of those times as Mephisto in Faust. Morrison was the last professional to play in William Jay's building when "about 1,600 people," "\$954 worth of audience," crowded in to see him on May 2, 1895.¹⁶⁵ Shortly thereafter Greenwall and Weis completely rebuilt the theater.

Margaret Mather gave two performances in Savannah, the first, in 1891, in Joan of Arc, supported by Otis Skinner,

¹⁶¹SMN, Dec. 9, 1902.

¹⁶²Hornblow, II, p. 211.

¹⁶³SMN, Nov. 2, 1887.

¹⁶⁴Joseph Jefferson's cousin.

¹⁶⁵SMN, May 3, 1895.

and the second, in 1898, in Cymbeline. Cymbeline was advertised as being "exactly as played by Miss Mather at Wallack's Theater, New York. Brilliant Electric and Mechanical Effects."¹⁶⁶ Gussie DeForrest played the queen.

Otis Skinner first played Savannah as a star in 1894 in Clyde Fitch's "bright, dainty and artistic" work, His Grace de Grammont.¹⁶⁷ Skinner returned as star to the old Savannah five times, usually with distinguished companies and with plays that have long since disappeared. Maud Durbin performed with him during each of those five engagements, and other members of his various companies included Frank L. Sylvester, Sarah Truax and Frederick Mosley. In 1903, in Lazarre, which the Morning News called "one of the best of the good plays this season," Skinner's acting was "superb, marked by a perfect enunciation and fine stage manner."¹⁶⁸

Henry Miller, at one time the nation's highest-paid male star,¹⁶⁹ and May Irwin acted in The Junior Partner

¹⁶⁶SMN, March 22, 1898.

¹⁶⁷SMN, Dec. 8, 1894.

¹⁶⁸SMN, Jan. 9, 1903.

¹⁶⁹Archie Binns, Mrs. Fiske and the American Theatre (New York: Crown, 1955), p. 26.

by Bisson and Carre at the Savannah Theater in 1893. They presented Clyde Fitch's one-act, "Frederic Lemaitre," the same evening, with Miller in the title role.¹⁷⁰

Henry Miller came to Savannah in 1899 for three performances of the Charles Frohman production, Heartsease. It "was a triumph decided and distinct."¹⁷¹

May Irwin came back to Savannah in 1901 and 1902, the first time in Madge Smith, Attorney and the second in Widow Jones. "She just bristles over with good humor," said the Morning News. "She is not beautiful, she is not even pretty, and this is what makes her success so real and deserved, for a homely woman on the stage has to possess real talent to make a showing."¹⁷² She was very popular in Savannah and on the occasion of her last engagement, "the audience was a brilliant one, and all of the boxes were filled . . ."¹⁷³

Richard Mansfield completely filled the Savannah Theater for each of his three appearances there. Twice, in 1893 and in 1894, he played Fitch's Beau Brummell. Several years later he appeared, at a top price of \$2.50,

¹⁷⁰SMN, Jan. 30, 1893.

¹⁷¹SMN, March 11, 1899.

¹⁷²SMN, Feb. 13, 1901.

¹⁷³SMN, April 5, 1902.

in "a massive production" of Schiller's Don Carlos.¹⁷⁴
 All boxes except one were occupied, even at advanced
 prices. The Morning News review said:

When he first stepped upon the stage as the son of King Philip of Spain, Mr. Mansfield was accorded a rather cold reception. Perhaps he was not recognized, for there was a hand clap from only one person in the house, an attache standing in the rear. But before he had concluded with Schiller's play, Mr. Mansfield had his audience thoroughly aroused and the bursts of applause were frequent as the play progressed.¹⁷⁵

Mrs. John Drew, at the age of 74, performed twice in Savannah in the spring of 1894. In March she played The Road to Ruin and The Rivals, in May, The Road to Ruin, The Jealous Wife and Married Life. Touring with an excellent company that included her son and daughter-in-law, Mr. and Mrs. Sidney Drew, and Charles B. Hanford, Mrs. Drew won Savannah's heart with her work on stage and with her praise of the city's beauty. She said, "In all my travels I have never seen a more delightful spot . . ."¹⁷⁶ Three years later the Morning News sadly reported the funeral of Mrs. Drew in Philadelphia.¹⁷⁷

¹⁷⁴SMN, Jan. 3, 1906.

¹⁷⁵SMN, Jan. 4, 1906.

¹⁷⁶SMN, March 7, 1894.

¹⁷⁷SMN, Sept. 6, 1897.

Lillian Russell, with a company of eighty and an orchestra of eighteen, came to Savannah the last two days of December, 1895, to present two Offenbach operas, The Grand Duchess and La Perichole. She delighted the audiences, which found her "magnificent."¹⁷⁸ Miss Russell took advantage of the pleasant weather to go cycling on White Bluff and Thunderbolt roads and, according to the Morning News, she rode "a wheel as jauntily as she [sang] entrancingly . . ."¹⁷⁹

Herbert Kelcey and Effie Shannon performed in Clyde Fitch's The Moth and the Flame before a "large and brilliant audience" in 1899.¹⁸⁰ They came back twice in 1903 to present William Gillette's Sherlock Holmes, also to large audiences. As Holmes, Kelcey was "all that one could desire," and Miss Shannon's portrayal of Alice Faulkner "was of unusual excellence."¹⁸¹

Ada Rehan, "an artist to her fingertips,"¹⁸² made two starring appearances at the old Savannah, each time playing Katherine in The Taming of the Shrew. George Clarke, who had been a member of Augustin Daly's company

¹⁷⁸SMN, Jan. 1, 1896.

¹⁷⁹SMN, Dec. 30, 1895.

¹⁸⁰SMN, Nov. 23, 1899.

¹⁸¹SMN, Jan. 7, 1903.

¹⁸²SMN, March 25, 1900.

with Miss Rehan, acted the role of Petruchio the first time. Miss Rehan, who "won a personal triumph" as Katherine when she first played the part for Daly in 1887,¹⁸³ also "scored a signal and individual triumph" in Savannah.¹⁸⁴ When she performed the play again in 1903, Otis Skinner was Petruchio, "a splendid foil to the Katherine of Miss Rehan."¹⁸⁵ Savannah was delighted.

By far the most complete and sumptuous presentation of a Shakespearian production Savannah has seen for many years was given at the theater last night, when Ada Rehan and Otis Skinner appeared in "The Taming of the Shrew." The company was splendid, the stage settings rich and beautiful, and the play was given in full, from the induction to the banquet scene in the Fifth Act.¹⁸⁶

Ada Rehan was one of the most generally admired actresses of her time. William Winter described her as "one of the most radically natural performers. . . . No one acts a poetic part with more flexibility; no one speaks blank verse with more of the fluency of a natural utterance; no one delivers prose with a nicer perception of the melody inherent in our language."¹⁸⁷ John Ranken

¹⁸³Towse, p. 347.

¹⁸⁴SMN, March 28, 1900.

¹⁸⁵Savannah Press, Oct. 29, 1903.

¹⁸⁶Ibid.

¹⁸⁷William Winter, Ada Rehan (New York: F. Tennyson Neely, 1898), pp. 72-73.

Towse said that Ada Rehan "was in her element in every variety of piquant, tender, mischievous, high-spirited, whimsical, and provocative girlhood. Her humor was infectious, her charm potent, her pertness delicious, her petulance pretty, and her flashes of ire or scorn brilliant."¹⁸⁸

Viola Allen, born in Huntsville, Alabama, in 1869, was a Charles Frohman star.¹⁸⁹ She performed in In the Palace of the King to a large audience in Savannah in 1902. The next year "it was impossible not to be delighted with Miss Viola Allen's reading of the part of Viola in her elaborate and beautiful production of Twelfth Night. . . . She brought to it a play of feeling and humor as delightful as rare . . ."¹⁹⁰

George M. Cohan came to Savannah in his own play, The Governor's Son, in 1902, when he was in his early twenties. The play and Cohan were well received, the Morning News saying, "The play is by George Cohan, the youth who is on the stage the most of the time, and the breeziest, up-to-date touch and go comedian that a

¹⁸⁸Towse, p. 344.

¹⁸⁹Coad and Mims, p. 281.

¹⁹⁰SMN, Dec. 11, 1903.

Savannah audience has seen in a long time."¹⁹¹ A few days later the paper had more to say about Cohan: "In addition to being an author, he is an actor, and a good one, too. His dancing is original. It is the peculiar kind, the nervous kind, the mad, dashing kind, which anybody might attempt, but which few can do."¹⁹²

The following year Cohan returned to Savannah in the same show. He and his company had made such a hit the year before that the theater was packed afternoon and night. Even though it was Saturday, all boxes were occupied at night for this "thoroughly entertaining and clever farce."¹⁹³ Cohan's show, Little Johnny Jones, had a Savannah Theater production in 1906, but Cohan himself, 27 years old, was no longer making one night stands.

A very special event which took place on February 4, 1905, was the all-star production of The Two Orphans. The script was the original version, "made" by Hart Jackson for A. M. Palmer, presented by arrangement with Kate Claxton, its owner.¹⁹⁴ The remarkable cast included Isabel Irving as Louise, the Kate Claxton role, Sarah

¹⁹¹SMN, Feb. 13, 1902.

¹⁹²SMN, Feb. 16, 1902.

¹⁹³SMN, March 8, 1903.

¹⁹⁴SMN, Feb. 5, 1905.

Truax, Elita Proctor Otis, Sarah Cowell LeMoyne, Clara Morris,¹⁹⁵ J. E. Finney, J. E. Dodson, Louis James and James O'Neill. It is not surprising that this group attracted a "brilliant audience," some of the members of which remembered James O'Neill, who played Maurice de Vaudrey, in the same role twenty-five years before.¹⁹⁶ O'Neill's older son was also in the cast, as La Fleur. Mrs. LeMoyne was the object of particular praise: "Her art has reached that stage where it appears nature's very self . . ."¹⁹⁷

But the great triumph of the night fell to Clara Morris, the most beloved woman on the stage. . . . In her voice, her manner, her measured tones and quiet dignity, the gentleness of the nun and the authority of the matron; in her walk, especially, Clara Morris was characteristically the part she played, and received an ovation the like of which is rarely seen here.¹⁹⁸

In March, 1906, a Klaw and Ehrlander production of The Ham Tree featured McIntyre and Heath. A player in a minor role who earned a complimentary notice was W. C. Fields, whose "'silent comedy' was very good, and his

¹⁹⁵Coad and Mims, p. 240, erroneously report that Miss Morris made her final stage appearance in 1904.

¹⁹⁶SMN, Feb. 5, 1905.

¹⁹⁷Ibid.

¹⁹⁸Ibid.

juggling cleverly done throughout."¹⁹⁹

Other than a few productions of Barrie's Little Minister and The Professor's Love Story, of Pinero's Iris and The Second Mrs. Tanqueray and of Henry Arthur Jones' Whitewashing Julia, the British drama of the turn of the century was not performed in Savannah. The only play by Shaw to reach the stage there was Candida. Although the cast, headed by Alice Treat Hunt and Lester Lornorgan, was undistinguished, "the rather weird, sparkling play from the pen of George Bernard Shaw, the brilliant, erratic genius . . . was presented to two well filled houses . . ."²⁰⁰

Other than Mrs. Fiske's A Doll's House, the only Ibsen play to be produced in Savannah before the theater burned was Ghosts, in 1903 and again in 1904. Alberta Gallatin as Mrs. Alving and Claus Bogel as her son led the cast of the first performance. Savannah found Ghosts "a powerful and most painful drama . . . undoubtedly a masterpiece, and undoubtedly well produced. . . . There is a cry for truth ringing through the play that must be heard, however painfully one may shudder at the grossness it portrays."²⁰¹ Miss Gallatin's "last heartbreaking cry

¹⁹⁹SMN, March 10, 1906.

²⁰⁰SMN, Oct. 2, 1904.

²⁰¹SMN, Oct. 18, 1903.

kept the audience seated for some moments after the curtain fell."²⁰² Once was enough, however. The next year, Ghosts was performed again, with Claus Bogel again playing Oswald, but without Alberta Gallatin in the cast. Fewer than 300 people "who were 'not afraid of the light'" saw the matinee and evening performances combined.²⁰³ The laconic comment of the Morning News was that "especially in the South does such a play fail to take the public mind. It is a play for thinking people . . ."²⁰⁴

Although Savannah audiences had limited experience with the best current drama, they were fortunate between 1865 and 1906 to have available to them many good productions of a surprising number of Shakespearean plays, as well as "all the new sensation plays" and those of American dramatists like Augustin Daly, Bronson Howard, Clyde Fitch, Augustus Thomas and David Belasco, and to see the leading actors of the time, many of them over and over -- Laura Keane, James O'Neill, John E. Owens, Fanny Janauschek, Helena Modjeska, Louis James, Fanny Davenport, Lawrence Barrett, Clara Morris, Charles Coghlan, Ada Rehan, Otis Skinner -- the list goes on to an impressive length.

²⁰²Ibid.

²⁰³SMN, Nov. 3, 1904.

²⁰⁴Ibid.

CHAPTER SEVEN
LECTURERS AND READERS

During the years between 1865 and 1906 many lecturers spoke at the Savannah Theater. Most of them, although prominent enough in their own day to justify their appearance there, have left no impression on the history of oratory and deserve only passing mention. Others, only about a dozen, are worthy of more detailed consideration.

Mr. DeCordova, humorous lecturer and satirist, spoke on February 28, 1871. His talk was a "great success,"¹ and he spoke again on March 2.² Watkin Hicks, a Macon minister, spoke on April 17, 1871. His talk, called "The Great Virginian," was in praise of Robert E. Lee,³ who had died the year before. Later that week Henry M. Law lectured.⁴

Rev. W. H. Milburn spoke twice at the theater in the first week of May, 1871. The admission price was 10¢.⁵

¹SMN, March 1, 1871.

²SMN, March 3, 1871.

³SMN, April 17, 1871.

⁴SMN, April 24, 1871.

⁵SMN, May 3, 1871.

For some unexplained reason, Milburn's third lecture in Savannah that week was not presented at the theater, which was dark, but at the Armory.⁶ Perhaps his lectures did not draw crowds large enough to justify his speaking in a house that seated 1,000.

George Francis Train gave two "red-hot" lectures in the summer of 1872.⁷ Rev. Theodore Niemann spoke in April, 1874, his presentation being somehow accompanied by the theater orchestra.⁸ Mrs. Westmoreland spoke on "The Daughters of Evil," May 18, 1874.⁹

Captain George A. Mercer, a Savannah lawyer and "an eloquent orator," spoke at the theater on January 16, 1879.¹⁰ Henry Watterson, of Louisville, Kentucky, lectured in January, 1879, under the auspices of the Georgia Historical Society. His subject was "Comicalities, Whimsicalities and Realities of Southern Life." The admission price was 50¢.¹¹

Dr. Eccleston presented an "illuminated" lecture on Canterbury Cathedral at the Masonic Temple on Thursday

⁶SMN, May 4, 1871.

⁷SMN, July 1, 1872.

⁸SMN, April 7, 1874.

⁹SMN, May 18, 1874.

¹⁰Savannah Recorder, Jan. 16, 1879.

¹¹SMN, Jan. 22, 1879.

night, April 1, 1880, and repeated it at the theater on Friday night.¹² Dr. Eccleston delivered three more lectures at the theater in April, 1881, illuminated again with the "oxy-hydrogen light."¹³

Rev. Eugene Sheehy, "Ireland's Representative," talked on Friday night, February 10, 1882.¹⁴ Dr. J. William Jones spoke on "The Boys in Gray" in November of that year, in benefit of the Curry Benevolent Society.¹⁵

Prof. G. R. Cromwell, apparently booked to lecture only on February 15, 1883, stayed in town a week and lectured seven times in all.¹⁶ Prof. Bolton gave four illustrated lectures called "Realistic Travels through Europe" in April, 1885. Admission prices were 50¢, 25¢ and 15¢.¹⁷

Pope Leo XIII was the subject of a lecture by the Right Rev. Leo Haid on December 28, 1887.¹⁸ Max Reil spoke on "John Bull and Sandy Macdonald" in February, 1888.¹⁹

¹²SMN, April 2, 1880.

¹³SMN, April 21, 1881.

¹⁴SMN, Feb. 10, 1882.

¹⁵SMN, Nov. 23, 1882.

¹⁶SMN, Feb. 15, 21, 1883.

¹⁷SMN, April 20, 23, 1885.

¹⁸SMN, Dec. 28, 1887.

¹⁹SMN, Feb. 17, 1888.

Mrs. J. K. Barney gave three free lectures on the "Gospel Temperance concept," the third one being a very rare Sunday night presentation at the theater.²⁰ Gazaway Hartridge lectured on "The Rise and Fall of the Farmer's Alliance" in December, 1890.²¹

R. P. Bland, a Congressman from Missouri, was scheduled to speak on "The Silver Question" November 28, 1895. Bland was managed by the Greenwall Theatrical Circuit, an agency of the American Theatrical Exchange which had recently bought and rebuilt the Savannah Theater. Bland was a bi-metallist who advocated the free coinage of gold and silver at a ratio of sixteen to one. At noon, Bland contacted Charles Coburn, manager of the theater, and learned that not a single ticket had been sold. Coburn advised canceling the lecture, which they did. Not only was it Thanksgiving Day, but, as the Morning News pointed out,

. . . the fact is, the people of Savannah, being all of one mind on the money question and having heard it discussed until they are tired of it, . . . would hardly pay even to hear a speaker representing their own views discuss the subject, much less one representing the opposite, as does Mr. Bland.²²

²⁰SMN, April 19, 1890.

²¹SMN, Dec. 29, 1890.

²²SMN, Nov. 29, 1895.

Pleasant A. Stovall spoke on "Mexico, the Land of Manana," admission 50¢, to benefit the Masonic Temple Association in February, 1899.²³ John Temple Graves spoke in April, 1902, on "The Twentieth Century Woman."²⁴

Twice there were series of lectures for men only. Dr. Henry spoke on May 21, and May 27, 1875. His subject was "The Generative System." Not only were women barred, but boys as well.²⁵ Dr. J. Charles Harrison gave a free lecture on Sunday night, December 28, 1890, and the same lecture again on Tuesday night, December 30, admission 25¢, for men only.²⁶

Lecturers of more permanent interest who appeared at the Savannah Theater were Artemus Ward, Olive Logan, Anna E. Dickinson, Oscar Wilde, Abram J. Ryan, Fitzhugh Lee, Henry Ward Beecher, Carl Shurz, Robert G. Ingersoll, the Tennessee brothers, Alfred A. Taylor and Robert L. Taylor, Thomas E. Watson and Benjamin R. Tillman.

Artemus Ward was born Charles Farrar Browne in Maine, April 26, 1834.²⁷ He first achieved fame as a humorous

²³SMN, Feb. 17, 1899.

²⁴SMN, April 30, 1902.

²⁵SMN, May 21, 27, 1875.

²⁶SMN, Dec. 27, 30, 1890.

²⁷Melville D. Landon, "A Biographical Sketch," Artemus Ward: His Works, Complete (New York: G. W. Carlton & Co., 1878), p. 11.

journalist. In 1861, "tired of the pen, he resolved on trying the platform."²⁸ His first lecture, or "burlesque on a lecture," was "Babes in the Woods," delivered in December, 1861, first in Connecticut and then in New York City.²⁹ In 1863 Ward delivered "Babes in the Woods" in San Francisco. He returned to New York the next year through Salt Lake City and upon his return presented "Among the Mormons" for the first time. In the spring of 1865 he began a tour "through the country, everywhere drawing enthusiastic audiences both North and South."³⁰

"Among the Mormons" was the lecture that Artemus Ward presented four times at the Savannah Theater in January and February, 1866. A newspaper ad, which sounds as if Ward might have written it himself, promised that "notwithstanding the heavy expense . . . the prices will remain as usual."³¹ An article in the same issue of the Daily Herald said, ". . . we feel that we may safely promise the lovers

²⁸Ibid., p. 15.

²⁹Ibid.

³⁰Ibid., p. 17.

³¹SDH, Jan. 29, 1866.

of true humor a rare intellectual treat."³²

The first night success was unequivocal. The Daily Herald reported:

Not an inch of standing room was left unoccupied at the theatre last evening on the debut of the "young and fair" Artemus Ward. The largest and most brilliant audience of the season was assembled. . . . The lecturer was listened to with breathless attention when not interrupted by the peals of merriment which his unique wit-ticisms irresistably provoked.³³

Ward's houses in Savannah were consistently "large and fashionable" and delighted.³⁴ "His manner of delivering his discourse was grotesque and comical beyond description. His quaint and sad style contributed more than anything else to render his entertainment exquisitely funny."³⁵

Landon, Artemus Ward's biographer, says that it was in the spring of 1866 that the humorist first thought of going to Europe.³⁶ The Savannah newspaper, however, advertised his January appearance there as being "prior to his departure for England."³⁷ It was in England that

³²Ibid.

³³SDH, Jan. 30, 1866.

³⁴SDH, Feb. 2, 1866.

³⁵Landon, p. 18.

³⁶Ibid., p. 19.

³⁷SDH, Jan. 29, 1866.

Artemus Ward, Charles F. Browne, died in March, 1867, before he was 34 years old.³⁸

Olive Logan, "the distinguished lady orator,"³⁹ having retired four years earlier from her acting career,⁴⁰ was at the theater for three lectures in May, 1872. The first was "Girls" on Monday night. On Tuesday she spoke on "The Passions." Wednesday night's subject was "Nice Young Men." Miss Logan was so successful that she stayed over and presented her lecture on "Girls" again on Thursday night.⁴¹ Miss Logan, who died an inmate in an English asylum for the insane, tried many careers and achieved only temporary success in each. "She was a woman of alert mind, a forceful personality, but she was erratic and had little ability to turn her talents in the direction of permanent success in the theatre, in literature, or in any profession."⁴²

³⁸Landon, p. 11.

³⁹SMN, May 20, 1872.

⁴⁰Dictionary of American Biography, ed. Dumas Malone, vol. XI (New York: Charles Scribner's Sons, 1933) p. 365.

⁴¹SMN, May 20, 23, 1872.

⁴²Dictionary of American Biography, vol. XI, p. 265.

Anna E. Dickinson, who also began her professional life as an actress, was in Savannah on Friday, April 16, 1875, to "deliver her intensely thrilling" lecture, "Joan of Arc."⁴³ Her "talents and dramatic ability" were "conceded by the most cynical of critics."⁴⁴ Her presence indicated to the newspaper reviewer a gradual removal of "the prejudice that prevailed so strongly a few years ago against female speakers . . ."⁴⁵

Miss Dickinson's performance was entirely successful. The audience included "many prominent citizens and their families, who are rarely seen at the theatre unless some particularly notable entertainment is on the programme."⁴⁶ The lecture was "eloquent and beautiful."

She had planned to speak only once but responded to the "urgent request" of many audience members to lecture again. At the second lecture, "For Your Own Sake," given the following Monday, she "displayed a thoroughly practical mind -- gave many excellent ideas to her audience . . ."⁴⁷

⁴³SMN, April 16, 1875.

⁴⁴Ibid.

⁴⁵Ibid.

⁴⁶SMN, April 17, 1875.

⁴⁷SMN, April 20, 1875.

The Monday night audience was larger than the first and once again Miss Dickinson acceded to requests for an additional speech. She repeated "Joan of Arc" Tuesday night to a well pleased "fair house." "Notwithstanding the unusual length of the lecture, the audience listened with deep attention from beginning to end . . ."⁴⁸

Oscar Wilde began his American tour with a lecture at Chickering Hall, New York City, on January 9, 1882.⁴⁹ He spoke in Savannah on July 5. His subject was "The Decorative Arts." Savannah anticipated his appearance with eager skepticism and attended in full force.

The announcement some time since that the St. Andrew's Society had engaged Oscar Wilde, who has achieved such notoriety as the apostle of aestheticism, to lecture in this city, was received with pleasure. The desire to see and hear him was general, although his doctrines were not subscribed to, and there are few who did not look upon aestheticism, as taught and preached by Wilde, as ridiculous. Yet there was curiosity to see him, and to hear what he had to say, and the community are indebted for the opportunity to the St. Andrew's Society.

The audience which filled the Theatre last evening was composed of the best class of our citizens, and they gave respectful attention to the lecture. Shortly after half past eight o'clock Mr. Wilde made his appearance on the stage in a black velvet cut away coat, white vest and velvet knee breeches. The ruffles of his shirt bosom and cuffs were prominently displayed. He came forward without introduction, and acknowledged the presence of the

⁴⁸SMN, April 21, 1875.

⁴⁹Frances Winwar, Oscar Wilde and the Yellow Nineties (New York: Harper and Brothers, 1940), p. 79.

audience by a slight inclination of the head, and at once commenced his lecture on "Decorative Art." In order to judge his lecture with critical fairness, it is necessary to consider the matter and not the manner. The grotesque dress, the long hair, ridiculous postures, the drawling voice and the miserable elocution must be forgotten. We were agreeably disappointed in the matter, but bored by the style in which it was presented. The lecture was, however, one that could be read with infinite pleasure. He goes far beyond the mere tinsel and gewgaws of life in his ideas of the beautiful; he preaches the doctrine, that the good, the substantial, the truly elegant should enter into the fabric of our social life. And what he says is not merely for the benefit of the rich and the indolent; it is in the interest of the working class . . . whom he is striving to educate to a higher standard in all the useful arts. . . . He advocates the truly good and practical, and holds up to ridicule the shams and deceits of life. Taken altogether the lecture was very enjoyable, and we are sure the intelligent audience appreciated it and were well pleased.⁵⁰

In spite of the reviewer's grudging complimentary remarks, Jacob Cohen, enterprising owner of a "Dry and Fancy Goods Shop," ran this ad two days later: "Oscar Wilde could not please the Savannah public, but Jacob Cohen . . . can . . ."⁵¹

Father Abram J. Ryan, sponsored by the Catholic Library Association, lectured in November, 1882, on "Atheism and Infidelity" to "a very fine assemblage." At

⁵⁰SMN, July 6, 1882.

⁵¹SMN, July 8, 1882.

the end of his brief lecture, Ryan read two of his poems, "The Outcast" and "In Memorium."⁵²

The next week another speaker who was, like Ryan, better known in connection with the Civil War than as a lecturer, appeared at the theater. He was Gen. Fitzhugh Lee, Robert E. Lee's nephew. Sponsored by the Georgia Historical Society, Lee spoke on "The Battle of Chancellorsville." The audience was "brilliant," and the reviewer considered the presentation an event that would "long be remembered with pleasure" in the community. At the conclusion of the lecture, "the band played 'Bonnie Blue Flag,' and the audience then dispersed, thoroughly delighted . . ."⁵³

The next year, Henry Ward Beecher, whose "physical resources seemed inexhaustible,"⁵⁴ was in town to speak. Seventy years old, Beecher had passed a few years earlier through the scandal of being accused of and sued for adultery,⁵⁵ but was still a figure nationally popular.

⁵²SMN, Nov. 18, 1882.

⁵³SMN, Nov. 23, 1882.

⁵⁴Dictionary of American Biography, vol. II, p. 133.

⁵⁵Ibid.

His subject in Savannah was "The Reign of the Common People." He drew only "a fair audience," but the talk was "an intellectual treat."⁵⁶ A Morning News editorial saw Beecher's appearance as a sign of growing national unity.

The lecture of the Rev. Henry Ward Beecher last night, before an audience composed of many of our leading citizens, was an event which marks the rapid disappearance of those feelings which have for years kept the people of the South and the North apart. . . . The lecturer could not have desired a more attentive and appreciative audience than that which greeted him. The Morning News has never been an admirer of the distinguished orator. . . . It is impossible to listen to him, however, without acknowledging his great ability as a thinker and speaker, and his intense devotion to the principles which are the foundations of our system of government . . .⁵⁷

In January, 1885, Carl Schurz, advertised as "The Great German Orator and Statesman," spoke on "Problems of Modern Education" at the theater.⁵⁸ Savannah welcomed him royally. A crowd greeted him at the train station. He was honor guest at a public reception held at 5 o'clock at the City Exchange, followed by a private reception which the mayor gave.⁵⁹ Savannah did not hold against Schurz the grudges it bore against Beecher, even though Schurz's

⁵⁶SMN, Oct. 18, 1883.

⁵⁷Ibid.

⁵⁸SMN, Jan. 25, 1885.

⁵⁹Ibid.

recommendations to President Johnson after the Civil War had been contrary to Southern sentiment.⁶⁰ Upon his arrival, the Morning News said, "He is among people who have watched his career with patriotic interest, and who have learned to admire him for the eminent services he has rendered his adopted country."⁶¹ Perhaps his having been born in Germany instead of New England was the redeeming factor.

Schurz spoke to an audience that "was not large, but was composed of the most intelligent people of the city."⁶² He

began his lecture with the remark that it would not be an oratorical effort. It would not be a stump speech or an oration. The subject was not of the character to call for oratory, and what he had to say would be in a conversational manner. This was somewhat of a disappointment to many who had hoped to hear an occasional burst of eloquence or a flight of impassioned oratory. He kept his word, however . . .⁶³

Speaking rapidly, with little trace of a foreign accent, Schurz gave "a plain, compact and practical lecture."⁶⁴

⁶⁰Dictionary of American Biography, vol. XVI, p. 468.

⁶¹SMN, Jan. 25, 1885.

⁶²Ibid.

⁶³Ibid.

⁶⁴Ibid.

Robert G. Ingersoll made his first Savannah appearance on February 6, 1895. He was well heralded. On Monday, two days before he was to speak, the Morning News said:

Lovers of fine oratory will hardly fail to attend the lecture by Robert G. Ingersoll Wednesday evening. On this occasion he will deliver his celebrated lecture on Shakespeare. . . . His lecture will delight those already acquainted with the great dramatist's works, and it will be full of instruction to those whose Shakespearean education has been neglected. The salient beauties of the great plays are pointed out, so that all may see in what their greatness lies.⁶⁵

On Tuesday, the paper presented more comments in anticipatory praise:

Unusual interest centers in the now rapidly approaching appearance in this city of Robert G. Ingersoll, the most eloquent of living Americans, as a platform orator. Col. Ingersoll has been secured through the C. A. Davis Lyceum Bureau of New York . . .

.

The years have silvered the orator's hair, but have not impaired the charm of his presence nor the magnetic qualities of his voice. There is little hasard in predicting a royal reception here to the distinguished jurist, literateur and orator.⁶⁶

On Wednesday, the day of the speech, the newspaper attempted to assess Ingersoll's appeal, and to be fair

⁶⁵SMN, Feb. 4, 1895.

⁶⁶SMN, Feb. 5, 1895.

about his agnosticism:

At 60 years of age, Col. Ingersoll is still a young man. He is in the full flush of manhood. . . .

Of the world's noted men, Col. Ingersoll is one of the most modest. . . . Among his army of close friends, he numbers some of the most eminent divines of the country. . . . It is not against individuals that Col. Ingersoll makes war, it is against institutions, and his love of truth and justice would as readily make him the champion of priest and preacher as the iconoclast. Above all things, Col. Ingersoll loves liberty and nothing more than intellectual hospitality.⁶⁷

All three of these newspaper items sound as if they too had "been secured through the C. A. Davis Lyceum Bureau of New York." The locally written review following the speech indicates that Ingersoll spoke to a "good" audience, and one that was well pleased.

The lecture was an intellectual treat and was highly enjoyed by the appreciative audience.

Col. Ingersoll showed plainly that he is in love with his subject and that he has given it a lifelong, careful study. The lecture was interspersed with liberal quotations from the author . . .

. . . His conclusion was a magnificent piece of word painting, during which his hearers held their breath for fear they might lose a word of it. Col. Ingersoll's lecture was an unusual treat and his hearers last night would be glad to hear him again on any other subject.⁶⁸

⁶⁷SMN, Feb. 6, 1895.

⁶⁸SMN, Feb. 7, 1895.

The Savannah Press quoted some of that word painting.

Ingersoll said:

The imagination had a stage in Shakespeare's brain, wherein were set all the scenes that lie between the morn of laughter and the night of tears, and where his players bodied forth the false and true, the joys and griefs, the careless shallows and the tragic deeps of universal life.⁶⁹

The Press noted, however, that it was "to be regretted" that "the genial and florid agnostic did not allow his subject to obscure his peculiar theological views entirely."⁷⁰

Ingersoll spoke again at the Savannah Theater Thursday night, January 27, 1898. Between 600 and 700 people came to hear "the great agnostic" lecture on "Liberty of Man, Woman and Child." The review referred to Ingersoll's "eloquent flights of poetical oratory," his "conversational tone," and his "approaching higher pitch in climax, with graceful gestures." Ingersoll's effectiveness was somewhat spoiled for the reviewer, however, who felt that the speaker "carried his hearer to heights of sublimity only to be dropped over some precipice of blasphemy." The reviewer recognized, in concluding his comments on the

⁶⁹Savannah Press, Feb. 7, 1895.

⁷⁰Ibid.

speech, that Ingersoll's motive was "to improve on religion, as everything else has been improved on in the progress of man."⁷¹

The entertainment at the theater on October 14, 1895, "in its splendid balance and reciprocal beauty, was one of the most unique and sensationally successful attractions ever presented in America."⁷² That attraction was a pair of lectures in collaboration by Robert L. Taylor and Alfred A. Taylor of Tennessee. Alfred Taylor, Republican, spoke first. His talk was entitled "Yankee Doodle." Robert Taylor, Democrat, spoke next, on "Dixie."⁷³ "Differing widely in manner and style, each served as a foil to develop the brilliancy of the other."⁷⁴ A quartet accompanied the brothers and sang at appropriate moments during the "lively" lectures.⁷⁵ The Morning News printed a long article on the Taylors the day after their "unique

⁷¹SMN, Jan. 28, 1898.

⁷²DeLong Rice, "A Memory," Lectures and Best Literary Productions of Bob Taylor (Nashville: Bob Taylor Publishing Co., 1913), p. 9.

⁷³SMN, Oct. 15, 1895.

⁷⁴Rice, p. 9.

⁷⁵SMN, Oct. 15, 1895.

entertainment."⁷⁶ The article concentrates on their comments about having run against each other for the governorship of Tennessee in 1886 and says very little about the speeches of the night before.⁷⁷

Four years later, Robert Taylor returned to speak at the Savannah. "A very fine, affable gentleman,"⁷⁸ Taylor was a leading lecturer of the day. DeLong Rice, Taylor's manager, said that "for twenty years Robert Love Taylor was the most successful lecturer on the American platform."⁷⁹ Rice provides an interesting picture of Taylor just before speaking and tells of his methods of preparation and delivery:

There he is, in the dressing room, impatiently waiting to begin, absent-minded and uncommunicative to those who have the bad judgment to persist in talking to him while he is massing his faculties for his effort. The glow of intense interest is in his face. He is a general preparing to send his troops to victory. Observing him, a man near by asks if his lecture is to be extemporaneous. Oh, foolish question! It would be as sensible to ask if Napoleon manufactured powder on the thundering field of Marengo or moulded cannon balls amid the roaring guns of Austerlitz.⁸⁰

⁷⁶SMN, Oct. 14, 1895.

⁷⁷SMN, Oct. 15, 1895.

⁷⁸SMN, Nov. 10, 1899.

⁷⁹Rice, p. 9.

⁸⁰Ibid., p. 13.

The Morning News advertised this as Taylor's fourth Savannah appearance. It was, however, only his second lecture at the theater. Top admission price was \$1.00.⁸¹ He drew a large audience which was well pleased with his "flow of wit and humor."⁸²

The lecture is a chapter of human experience, diversified with incidents, songs, anecdotes and jokes, the latter of the real and not the alleged type. It contains pathos as well as humor, though the bright side predominates throughout, and the lecture is evidently the product of a rich experience, aided by a keen ~~themes with~~ vivacious wit. The joy of love, the light audience.⁸³er and the beauty of song were the themes with which the Governor entertained his audience.⁸³

The lecture was his famous "Love, Laughter and Song,"⁸⁴ in which he encouraged his audience to live fully and generously. According to one printed version, the speech concludes with these words:

If you have love to give, give it to the living,
if you have blessings to bestow, bestow them upon
the living. None but God can bless the dead.
Who would not rather have one smile, one tender
word, to-day, than to know that a million roses
would be heaped upon his coffin, if he should die
to-morrow? Who would not rather rejoice among
the flowers of love while he lives, than to sleep
the dreamless sleep beneath a wilderness of flowers?

⁸¹SMN, Nov. 8, 1899.

⁸²SMN, Nov. 10, 1899.

⁸³Ibid.

⁸⁴SMN, Nov. 9, 1899.

God speed the day when the spirit of love shall
fall upon the world like the light of morning
until all nations shall burst into laughter and
song,⁸⁵

The next major speaker after Robert Taylor at the Savannah Theater was Thomas E. Watson. Watson, born September 5, 1856,⁸⁶ was at the height of his powers when he lectured here on November 21, 1902.⁸⁷ He gave "his most popular lecture,"⁸⁸ "The South." Savannah found it "splendid," "brilliant,"⁸⁹ and Watson drew "one of the largest audiences that [had] attended a lecture in Savannah in many years."⁹⁰ His "lecture was devoted to showing that though the South [had] made history the North had written it and in so doing had failed in very many instances to give the credit where it was due."⁹¹ He spoke of his intention to write a history of the nation which would do justice to

⁸⁵Robert Love Taylor, Echoes (Nashville: S. B. Williamson & Co., 1899), p. 192.

⁸⁶Thomas E. Watson, Life and Speeches (Nashville: n.p., 1908), p. 9.

⁸⁷SMN, Nov. 21, 1902.

⁸⁸C. Vann Woodward, Tom Watson, Agrarian Rebel (New York: Macmillan, 1938), p. 347.

⁸⁹SMN, Nov. 22, 1902.

⁹⁰Ibid.

⁹¹Ibid.

the South, a feat he considered never to have been achieved before.⁹² Referring to this concept of Watson's, Clark Howell later said, "The cry of the South for a retrieval of its national preeminence has not been more succinctly set forth than by Thomas E. Watson, a Georgian who has figured conspicuously in American politics in its stormiest aspects and eras."⁹³

Watson's career as a lecturer was brief but successful. He said, ". . . I prepared a lecture on the South which I delivered in many cities and towns; but though the work paid well I found it too exhausting, and soon abandoned the platform."⁹⁴ Watson's biographer, C. Vann Woodward, asserted:

There was a wide demand for him as a lecturer. During the first half of 1903 he delivered some fifteen or more, at an average of \$150 a lecture. It was said that in Atlanta, Henry Ward Beecher and Robert Ingersoll did not attract such houses as Watson, "either in point of numbers or intellectuality."⁹⁵

Watson also outdrew Beecher in Savannah, and probably Ingersoll as well. Furthermore, as was not the case with

⁹²Ibid.

⁹³Clark Howell, "Post-Bellum Oratory in the South, 1865-1909," History of Southern Oratory, ed. Thomas E. Watson, The South in the Building of the Nation, vol. IX (Richmond: Southern Historical Publication Society, 1909), p. 81.

⁹⁴Watson, Life and Speeches, p. 23.

⁹⁴Watson Woodward, p. 347.

Beecher and Ingersoll, Watson and his audience were in perfect accord.⁹⁶

The last major lecturer at the Savannah Theater before it burned in 1906 was the senator from South Carolina, Benjamin R. Tillman. He spoke on "The Race Problem," on November 20, 1903.⁹⁷ The audience was not large and consisted almost exclusively of men.⁹⁸ Tillman was a restless speaker. "At times he became fired with his convictions and leaned forward toward the audience in his earnestness. He was moving constantly back and forth across the stage and his hands, when not in use in gestures, were clasped behind his back."⁹⁹

Tillman introduced his subject by saying that the United States has had three race problems and has "solved" two of them: the Indian problem by extermination and the Oriental by denial of entrance. "'The negro is still with us,' he said, 'and the negro problem is the greatest, the most momentous, the most threatening of all.'"¹⁰⁰ As might be expected, he went to great lengths to prove the innocence of the South and the guilt of the North in the matter but

⁹⁶Savannah Press, Nov. 22, 1902.

⁹⁷SMN, Nov. 20, 1903.

⁹⁸SMN, Nov. 21, 1903.

⁹⁹Ibid.

¹⁰⁰Ibid.

did not make a direct proposal of either extermination or expulsion as a solution to the "problem."¹⁰¹ In his attacks on the North and on the Negro, however, Tillman showed how well he deserved the nickname "Pitchfork Ben."

Fewer readers than lecturers appeared at the Savannah Theater. Many of the elocutionists who came to town between 1865 and 1906 presented their programs at smaller halls than the theater, such as the Masonic Temple and Mozart Hall. Only about a dozen read at the theater, eight of them between 1876 and 1881, and only one of those, Mrs. Scott-Siddons, was significantly famous.

Josh Billings read from his own works on February 22, 1876,¹⁰² and gave a program of humorous readings to a small audience in March, 1876.¹⁰³ Joseph Kronethal, "assisted by competent artists," presented "Dramatic Renditions," mostly Shakespearean, in March, 1877.¹⁰⁴ Kronethal announced himself "a student under Edwin Booth,"¹⁰⁵ and the reviewer for the Morning News found him "a young man of promise," although "in some of his personations . . .

¹⁰¹Ibid.

¹⁰²SMN, Feb. 22, 1876.

¹⁰³SMN, March 10, 1876.

¹⁰⁴SMN, March 2, 1877.

¹⁰⁵Ibid.

there was a little too much bordering on the ranting style, and too evident an effort to be impressive."¹⁰⁶

Agnes Herndon appeared "in her Wonderful Impersonations and Beautiful Dramatic Pictures" three times in February, 1878. The prices of admission were \$1.00, 50¢ and 25¢,¹⁰⁷ the long standing costs of admission to standard productions of plays. Savannah found her "an admirable elocutionist."¹⁰⁸ Miss Herndon, billed as "the Greatest Actress on the American Stage," appeared at the head of a company in 1880,¹⁰⁹ and again in 1889, when she played "difficult roles with remarkable effect."¹¹⁰

Helen Morris Lewis, from Charleston, presented "An Evening with Shakespeare and Other Poets," admission 75¢, Thursday, April 3, 1879.¹¹¹ The program was successful enough to be repeated "by special request" at a Saturday matinee, admission 50¢, on April 5. The Morning News

¹⁰⁶SMN, March 3, 1877.

¹⁰⁷SMN, Feb. 8, 1878.

¹⁰⁸SMN, Feb. 28, 1878.

¹⁰⁹SMN, Jan. 7, 1880.

¹¹⁰SMN, Sept. 21, 1889.

¹¹¹SMN, April 3, 1879.

considered that "she was possessed of undoubted histrionic talent . . ."¹¹² Louise Clarke, an Alabama elocutionist, called, like Kronethal, "a pupil of Booth," scheduled a reading program for March 11, 1880.¹¹³ She did not perform because the audience was too small.¹¹⁴

Josephine Cameron and Barton Hill presented a three part program on April 28, 1881. First Hill read, and then with Miss Cameron gave selections from Macbeth. The evening concluded with a short play, "The Honeymoon," in which they were assisted by local amateurs.¹¹⁵

Mrs. Scott-Siddons, born in 1844,¹¹⁶ began "her distinguished American career" as a reader in 1868.¹¹⁷ She was still a young woman when she appeared at the Savannah Theater for two programs of readings in April, 1880. Nevertheless, the engagement was billed as "her farewell tour of readings."¹¹⁸ The first night, Monday, April 12, she read:

¹¹²SMN, April 5, 1879.

¹¹³SMN, March 11, 1880.

¹¹⁴SMN, March 12, 1880.

¹¹⁵SMN, April 28, 1881.

¹¹⁶Arthur Hornblow, A History of the Theatre in America, (New York: Benjamin Blom, 1965), vol. II, p. 245.

¹¹⁷John S. Kendall, The Golden Age of the New Orleans Theater (Baton Rouge: Louisiana State University Press, 1952), p. 416.

¹¹⁸SMN, April 12, 1880.

Beatrice - Much Ado about Nothing (Shakespeare)
 Curfew Must Not Ring To-Night (Rosa Hardwicke)
 Father Phil's Collection (Samuel Lover)
 Lady Macbeth - Sleepwalking Scene (Shakespeare)

Courtship of Henry V (Shakespeare)
 The Creeds of the Bells (G. W. Bungay)
 Hubert and Arthur - King John (Shakespeare)
 Love in a Balloon (Litchfield Mosely)¹¹⁹

She was a complete success.

She is physically a paragon of beauty, possessing ease and grace of manner fascinating and captivating, and before she opened her lips the audience were impressed most favorably. In her first reading it was plainly seen that she was suffering from a severe cold, but even this scarcely militated against the excellence of her elocution, her fresh, rich and mellow round voice. Endowed with dramatic genius of the highest order . . . the accomplished lady carried all hearts captive . . .¹²⁰

She presented a different program Tuesday night. The house was not crowded, which the Morning News considered no compliment to the taste of Savannah, but once again she was a striking success.¹²¹ Miss Louise Clarke, having canceled her date at the theater a month earlier, read at Mozart Hall to a "large and intelligent audience" on the second night of Mrs. Scott-Siddons readings.¹²²

¹¹⁹Ibid.

¹²⁰Ibid.

¹²¹SMN, April 14, 1880.

¹²²Ibid.

Although essentially a place for the production of plays, then, the Savannah Theater occasionally provided a platform for elocutionists and more frequently for lecturers, as well as a stage for recitals, concerts and operas, and an arena for boxing and wrestling matches. Other amusement halls existed in town, some for longer periods than others, but William Jay's often-modified theater was heart and core of Savannah's entertainment from 1865 to 1906.

SUMMARY AND CONCLUSION

The fire that destroyed the Savannah Theater in 1906 ended one of the eras of its history. From 1865 until the fire, the theater had provided Savannah extensive and widely varied entertainment, including presentations by many companies of inferior quality and reputation as well as many appearances by the leading performers of the day. The Savannah Theater operated for several years under the personal management of its long-time owner, T. F. Johnson, and beginning in 1895, as part of the Greenwall - Weis theater chain. Audiences at the theater, and attractions there, reflected the economic fluctuations of the period. In general, the pattern of activity at the Savannah was similar to the pattern in Charleston and in Atlanta.

Although research into theatrical activity in the South during the last part of the 19th century has been sorely neglected, this study provides other researchers with a basis for comparisons in that connection. It is probably safe to say that no Southern city of similar size had a more active theater.

John T. Raymond and Theodore Hamilton leased the Savannah Theater for the 1865-66 season and maintained a stock company there. After that season the stock company disappeared in Savannah, as it did in most of the country,

and touring companies provided the city's entertainment. Both Raymond, one of the nation's favorite comedians, and Hamilton returned often to Savannah.

Joseph Jefferson, the most successful and most popular comedian of his day, played frequently to crowded houses in Savannah, which never tired of him, either as Rip Van Winkle or as Fighting Bob Acres. Jefferson's friend, John T. Ford of Baltimore, managed and arranged tours that brought stars to the theater. Ford was so highly respected in Savannah that the city's leading amateur dramatics organization of the late 19th century named itself in his honor.

Ford managed Edwin Booth's first post-Civil War appearance. Other prominent stars who played the Savannah, some of them many times, included Edwin Forrest, Minnie Maddern Fiske, Sarah Bernhardt, Henry Irving, Ellen Terry, Laura Keane, James O'Neill, Fanny Janauschek, John E. Owens, Lawrence Barrett, Louis James, Frederick B. Warde, Lotta Crabtree, Mary Anderson, John McCullough, Fanny Davenport, Helena Modjeska, Clara Morris, Charles Coghlan, Otis Skinner, Ada Rehan, George M. Cohan, W. C. Fields and Charles Coburn.

A few significant readers performed at the Savannah, and more significant lecturers spoke there. The lecturers included Artemus Ward, Oscar Wilde, Robert G. Ingersoll, Thomas E. Watson and Benjamin R. Tillman.

The Savannah Theater became the exclusive property of Albert Weis when Henry Greenwall suffered financial reverses at the turn of the century. After the fire of 1906, the Weis family presented the attractions scheduled for the Savannah Theater at the Mutual Skating Rink, where Sarah Bernhardt had played. The Weis company quickly rebuilt the theater and opened it on March 4, 1907, with a production of The Illusion of Beatrice starring Maude Fealy.

Touring companies continued to appear at the Savannah Theater until 1931, when the Weis interests converted it into a movie house which two devastating fires completely destroyed in 1948. Once again the Weis family rebuilt the theater. They still own it, an unattractive modern first-run movie house, part of an extensive movie chain. Totally unlike the building designed by William Jay 152 years ago, it is nevertheless surrounded by an aura of history and dignity, a feeling of the past. One feels a little of the presence of the old ghost there at trust lots 29 and 30, Brown Ward, Bull Street, facing Chippewa Square.

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APPENDIX ONE

Selected Cast Lists

March 27, 1865

CAMILLE

Armand	A. H. Davenport
Mons. Duval	J. W. Simpson
Gaston	T. J. Herndon
Count de Varville	J. W. Carner
Gustace	Mr. Rogers
Camille	Florence Lafond
Madam Prudence	Mrs. M. E. Berrell
Michelle	Elsie St. Leon
Maurice	Fanny Prestige
Olympe	Maude St. Leon

February 7, 1870

THE FAIR ONE WITH THE GOLDEN LOCKS

Graceful	Mrs. James A. Oates
Princess Ba-be-bi-bo-bu	H. T. Allen
Leander	J. H. Chatterson
Prince Huckabuck	W. P. Sheldon
Marquis Very-soso	J. W. Thorpe
Count Prettilittleman	Mrs. W. P. Sheldon
Count Blackmustaches	H. H. Pratt
Caliposh	J. T. Walters
Drinkhard	J. H. Johnson
Eatquick	Mr. Taylor
Paynone	Mr. Renard
Graball	Mr. Wilson
The Hon. Sambofromsingsing	J. H. Jones
Sugaral	Ida DeSoyer
Honeydew	Miss H. Sloan
Queen Ti-tum-tilly-silly	Mrs. H. T. Allen
Fairy Lucindors	Mrs. Pauline Hayden

January 7, 1871

HUNTED DOWN

Mary Leigh	Laura Keene
John Leigh	J. F. Crossen
Sir Arthur Glangurrig	H. Conway
Count De Willidoff	W. J. Hurley
John Smith	M. Rainford
Jeems Jenkins	M. A. Kennedy
Clara	Alice Brooks
Mrs. Bolton Jones	Elizabeth Andrews
Fanny	Miss F. Myers
Maude Leigh	Pearl Hubbard
Willie Leigh	Master Everett Marden

October 3, 1871

VIRGIN OF VESTA

Virgilia	Alice Vane
Nydia	Addie Hubbard
Priestess	Clara Wildman
Clodia	Isabel Vane
Aruns	F. J. Wildman
Lucius Fabius	Eugene Cramer
Caius	W. C. Kelly
Claudius	E. B. Dennison
Brian	John Templeton

THE SAVANNAH FIREMAN

Jerome	F. J. Wildman
Capt. Heathcoate	W. C. Kelly
Morington	Eugene Cramer
Edward	E. B. Dennison
Jamieson	E. Martin
Notary Press	John Templeton
Blubber	Clara Wildman
Mrs. Waddletongue	Isabel Vane
Lucretia	Mrs. Hubbard
Selina	Miss Millons
Alice	Alice Vane

November 24, 1875

SARATOGA
by Bronson Howard

Bob Jacket	Louis James
Benedict	Thomas Whiffin
Sir Mortimore Mullonley	George Stoddart
Vanderpool	Fred Chippendale
Remington	J. D. Germon
Carter	E. B. Holmes
Fred Carter	W. A. Sands
Major Whist	R. J. Hill
Weathertree	E. E. Coleman
Effie	Ada Gilman
Lucy	Emma Pierce
Virginia	Agnes Proctor
Mrs. Alston	Minnie Monk
Muffins	Mrs. George Stoddart
Mrs. Gaylover	Miss Taylor
Agnes Ogden	Miss Coleman

March 1, 1876

PEARL OF SAVOY

Marie	Maggie Mitchell
Lonstalot	William Harris
Marchioness	Jennie Fisher
Periot	J. E. Irving
Commander	Edwin Varrey
Margaret	Susan Flood
Chon-Chon	Miss Wyndham

January 4, 1878

AS YOU LIKE IT

Celia	Anna Story
Orlando	Atkins Lawrence
Jacques	Theodore Hamilton
Touchstone	George W. Denham
Oliver	Robert L. Downing
Adam	Mr. Burton
Phoebe	Alfa Percy
Audrey	Charline Weidman
Corin	J. H. Moroso
Silvius	J. Atwell
Rosalind	Louise Pomeroy

February 11, 13, 1878

PIQUE
by Augustin Daly

Mabel Renfrew	Fanny Davenport
Matthew Standish	Charles Fisher
Capt. Arthur Standish	Maurice Barrymore
Dr. Gossitt	William Davidge
Sammy Dymple	Owen Fawcett
Thorsby Gyll	John Drew
Raymond Lessing	George Parkes
Raitch	Eugenia Paul
Lucille Renfrew	Constance Hamblin
Mary Standish	Georgie Drew
Ramoney Jim	Mr. Hardenberg
Padder	Frank Bennett
Mother Thames	Miss Vinton

September 24, 1879

H. M. S. PINAFORE

Ralph Rakestraw	Fay Templeton
Little Buttercup	Alice Vane
Dick Deadeye	Seth M. Crane
Josephene	Inez Sexton
Capt. Corcoran	Edward Kendall
Cousin Hebe	Cora Crane
The Venerable Aunt	Isabel Fuller
Admiral	Harry Buckley

February 9, 1880

HAMLET

Hamlet	. . . . .	Frederick Paulding
Ophelia	. . . . .	Gussie DeForrest
Polonius	. . . . .	Charles Loveday
Laertes	. . . . .	Hamilton Harris
Horatio	. . . . .	H. B. Gale
Ghost	. . . . .	Walter Hubbell
Queen	. . . . .	Constance Hamblin

January 10, 1881

THE BANKER'S DAUGHTER
by Bronson Howard

John Strebelow	F. C. Bangs
Lillian	Annie Boyles
Florence St. Vincent Brown	Mrs. Charles Walcott
G. Washington Phipps	Charles Walcott
Mrs. Fanny Holcombe	Mary Bankson
Count de Carojac	Signor Majeroni
Mr. Babbage	Mr. Forsberg
Mr. Brown	Mr. Wilks
Harold	Mr. Stuart

January 6, 7, 1882

FORGET-ME-NOT

Stephanie	Genevieve Ward
Sir Horace Welby	Frank Clements
Alice Verney	Agnes Barnett
Barrato	Nelson Decker
Mrs. Foley	Bella Cuthbert
Prince Malleotti	William Farren, Jr.
Servant	Percy Campbell
Porter	John Irwin

January 24, 1883

LENA, THE MADCAP

Lena	Katie Putnam
Cloudy Mornington	W. H. Murdoch
Commodore Hailstorm	Charles Coon
Dr. Grimshaw	Flint Kennicott
Thurston Wilmar	Alfred Riel
Stupe, a negro	Harry Warren
Jemmy Dunn	D. M. Boothby
Henrietta Hailstorm	Ada Lawrence
Mary L'Oiseau	Frankie Norton
Edith	Agnes Kennicott

December 27, 1884

MISS MULTON

Maurice de Latour	Frederic Bryton
Mons. Belin	Charles A. Stedman
Dr. Osborne	Robert A. Fisher
Paul de Latour	Clara M. Ogden
Gravesend	John C. Elliott
Mathilde de Latour	Emily Seward
Arabella Osborne	Mrs. M. A. Farren
Jane de Latour	Vivia Ogden
Kitty	Ada Crisp
Louise	Edith Bird
Miss Multon	Clara Morris

March 20, 1886

MUSETTE

Musette	Lotta
Adelanta	P. Aug. Anderson
Billy Bokus	Charles H. Bradshaw
Sir Hugh Tracy	Alonzo Hatch
Phillip Darcy	James A. Mahoney
Squire Bokus	Frank Parker
Timothy Tilters	Bert Coote
Mrs. Selina Bokus	Adelaide Eaton
Angela Darcy	Emma Hinckley
Maud	Elsie Gerome

December 21, 1887

DRIFTING CLOUDS

Sir Charles Melville	William Yerance
Francois Decaux	Dore Davidson
Robert Trueman	H. E. Chase
Charles Piedmont	Hubert Sackett
Nora Piedmont	Ramie Austin
Mrs. Coseyheart	Florence Vincent
Mrs. Trueman	Kate Mallon
Phyllis Denohr	Charlotte Thompson

October 30, 1888

SPARTACUS

Spartacus	Robert Downing
Phasarius	Charles Hermann
Crassus	Harry Meredith
Bracchius	Beverly Turner
Lentulas	Charles Nevins
Enomaus	Samuel Browne
Jovius	Harry D. Byers
Florus	Robert Drouet
Grixus	Lewis Keene
Gellius	Harry Willard
Centurion	G. D. Farnum
Scrophia	E. W. Hilliard
Artificer	P. A. Clinton
Julia	Eugenie Blair
Sonona	Helen Tracy

November 13, 1888

MEG MERRILIES

Meg Merrilies	Janaushek
Dandy Diamont	George D. Chaplin
Henry Bertram	A. H. Stuart
Col. Guy Mannering	Graham Crawford
Dominie Sampson	Tyrone Power
Bailie Bearcliffe	M. E. Brewer
Gilbert Glosson	Louis Haywood
Dirk Hatterick	Frederick Roberts
Jacob Tobas	John Rydell
Sebastian	Charles Reilay
Gabriel	Jule S. Madero
Farmer	Henry Petty
Sergeant	Marcelus Walters
Franko	Willie Robidoux
Julia Mannering	Belle Barron
Lucy Bertram	Ida Burroughs
Mrs. McCandish	Mrs. Alice Crawford
Flora	Trinita Crawford

March 4, 1889

MERCHANT OF VENICE

Shylock	. . . . .	R. D. McLean
Bassanio	. . . . .	William J. Johnston
Gratiano	. . . . .	J. L. Ashton
Antonio	. . . . .	G. Santini
Launcelot	. . . . .	J. D. Hadlock
Gobbo	. . . . .	Charles Gray
Lorenzo	. . . . .	William Howatt
Tubal	. . . . .	Henry White
Solanio	. . . . .	Fred Weber
Salarino	. . . . .	George Judas
Duke	. . . . .	Cyrus Douglas
Nerissa	. . . . .	Miss Timberman
Jessica	. . . . .	Miss Lloyd
Portia	. . . . .	Marie Prescott

October 7, 1889

THE GOVERNESS

Jarvis Coulter	Frank Weston
Jack Rogers	Orrin Johnson
The Tramp	John A. Ellsler
Segrist	George Sprague
Jimmy Needles	Robert Edeson
Mrs. Hamilton	Jessie Stewart
Chrissy	Lucile LaVerne
Helen	Emma Butler
Lenny	Gracie Sherwood
Zora, the Governess	Effie Ellsler

October 22, 1890

MACBETH

Macbeth	Frederick Warde
Duncan	Beverly W. Turner
Malcolm	William Stuart
Donalbain	Lottie Sulton
Macduff	Charles D. Herman
Banquo	Harry Leighton
Fleance	(Miss) Allie Magil
Lennox	Edwin Tanner
Ross	Robert Benedict
Seyton	Harry Barton
Bleeding Officer	Charles Clark
Physician	William Daniels
First Murderer	G. Marburg
Second Murderer	Harry Selwyn
First Officer	John Jamison
First Witch	(Mr.) Percy Sage
Second Witch	Flora Gaines
Third Witch	Annie Sutton
Gentlewoman	Miss Norton
Lady Macbeth	Mrs. D. P. Bowers

February 10, 11, 1892

THE HIGHEST BIDDER

Jack Hammerton	E. H. Sothern
Lawrence Thornhill	Donald Kingsley
Bonham Cheviot	Roland Buckstone
Sir Evelyn Graine	Morton Selton
Sir Muffin Struggles	Charles W. King
Frank Wiggins	Lawrence Clark
Joseph	Tully Marshall
Old Warren	Thomas J. Murphy
Solomons	Evan K. Messer
Downey	Frank Leiden
Bill	P. N. Smythe
Rose Thornhill	Virginia Harned
Mrs. Honiton Lacy	Mrs. Kate Pattison-Selton
Miss Louisa Lacy	Jenny Kennark

October 12, 13, 1892

PAUL KAUVAR
by Steele MacKaye

Paul Kauvar	Porter J. White
Senor Albert Maxime	John Dailey
Marquis de Vaux	Thomas Garrick
Gen. Delaroche	Louis Aubrey
Gen. Kleterre	Harry B. Farrell
Col. La Hogue	George Conway
Dodolphe Potin	John W. Rose
Carrac	Del La Barre
Bourdotte	William Grogan
Gaujon	Larry Reist
Tabooze	Walter Goodwin
First Orderly	J. W. Barry
Second Orderly	M. A. Palmer
Diane de Beaumont	Mildred Holland
Nanette Potin	Olga Verne White
Scarlotte	Anna Moore

October 20, 21, 1893

DOCTOR BILL

Mrs. Horton	Fanny Temple
Mrs. Brown	Dorothy Dearborn
Kitty Fauntleroy	Gertrude Stanwood
Mrs. Firman	Mrs. Bingham
Kitty	Minna Guinette
Dr. Bill	Eugene Sweetland
Mr. Firman	Ernest Hartram
George Webster	Franklyn Hurleigh
Mr. Horton	W. W. Raleigh
Boggs	Edward Grace

January 26, 1894

VIRGINIUS

Virginius	Frederick Warde
Appius Claudius	Louis James
Caius Claudius	C. Barton
Icilius	Charles D. Herman
Dentatus	Loudon McCormick
Numitorius	Stephen Wright
Lucius	Ernest Charles
Mercus	Robert Harland
Servius	James Cooper
Titus	John Hickey
Aneus	H. D. Bird
Virginia	Fanny Bowman
Servia	Florence Everett
Female Slave	Flora Gaines

January 31, 1894

BEAU BRUMMELL

Prince of Wales	D. H. Harkins
Lord Manly	F. Finch Smiles
Richard Brinsley Sheridan	J. W. T. Weaver
Mr. Brummell	Richard Mansfield
Reginald Courtney	Arthur Forest
Mortimer	A. G. Andrews
Mr. Abrams	W. E. Bonney
Bailiffs	Mr. Torrence & Mr. Bonney
Simpson	Mr. Torrence
Mr. Oliver Vincent	W. N. Griffith
Mariana Vincent	Beatrice Cameron
Kathleen	Evelyn Friend
Duchess of Leamington	Mrs. Julia Brutone
Lady Farthingale	Rolinda Bainbridge
French Lodging Housekeeper	Sydney Worth
Miss St. Aubyn	Helen Gliddon

May 2, 1895

FAUST

Mephisto	. . . . .	Lewis Morrison
Sycorax	. . . . .	Miss Emma Mardoe
Zendoe	. . . . .	Marie Thall
Faust	. . . . .	Edward Eisner
Valentine	. . . . .	Portor J. White
Siebel	. . . . .	L. J. Hall
Wagner	. . . . .	Edward Wade
Brander	. . . . .	Charles G. Taylor
Altmayer	. . . . .	A. D. Foudray
Martha	. . . . .	Mrs. Nelson Kneass
Elsie	. . . . .	Lillian Armsby
Marguerite	. . . . .	Florence Roberts

March 29, 1897

LA MASCOTT
directed by Charles D. Coburn

Bettina	Isabel Sargent
Fianette	Frankie Broach
Paola	Minnie Stella
Angelo	Clementine Lawney
Lorenzo XVII	Tom Martin
Frederic	Phin Nares
Pippo	Charles N. Holmes
Rocco	F. J. McCarthy
Matteo	Osborne Clemson
Sergeant Parafute	Frank Conway

April 12, 1897

A WOMAN'S REVENGE

George Leighton	Priestly Morrison
William Leighton	Nat Reiss
Earl Leighton	Cliff Storch
Bryan Waupinger	John Kenyon
John Ingleside	C. D. Hatfield
Stubbs	Lee Woodruff
Mrs. John Ingleside	Agatha Singleton
Jean Ingleside and	
La Belle Marie	Senora Ogarita

April 13, 1898

AN AMERICAN CITIZEN
by Madeline Lucette Ryley

Beresford Cruger	Nat C. Goodwin
Peter Barbury	Thomas Oberle
Edgerton Brown	William Ingersoll
Sir Humphrey Bunn	Clarence Handyside
Willie Bunn	Richard Sterling
Otto Stroble	Louis Payne
Lucas	L. E. Woodthrope
Sims	Neil O'Brien
Corola Chapin	Estelle Mortimer
Lady Bunn	Hattie Russell
Georgia Chapin	Gertrude Elliott
Annette	Sophie Eggert
Mercury	Master Ralph
Beatrice Carew	Maxine Elliott

October 26, 1898

SCHOOL FOR SCANDAL

Sir Peter Teazle	Harry Langdon
Sir Oliver Surface	Frank Peters
Sir Benjamin Backbite	Collin Kemper
Sir Harry Bumper	Norman H. Hackett
Joseph Surface	Frederick Warde
Charles Surface	Louis James
Crabtree	Barry Johnstone
Rowley	Charles L. Clarke
Careless	W. A. Lincoln
Trip	Thomas Coffin Cooke
Moses	Barry Johnstone
Snake	W. E. Jamieson
Sir Peter's Servant	H. Brindle
Joseph's Servant	George McCulla
Lady Teazle	Kathryn Kidder
Lady Sneerwell	Loretta Wells
Mrs. Candour	Mrs. Henry Vandenhoff
Marie	Aphie James
Lady Sneerwell's Servant	James Hardy

January 19, 1899

THE WOMAN HATER
by David D. Lloyd

Samuel Bundy	Roland Reed
Horace Mullbridge	Charles S. Abbe
George Dobbins	Sheridan Tupper
Tom Ripley	Charles Lothian
Dr. Lane	L. P. Hicks
Orlando Hawkins	Julian Reed
Thompson	James Douglass
James	S. A. Gordon
William	Charles Hardie
Mrs. Walton	Mrs. Mary Myers
Alice Lane	Mabel Florence
Mrs. Lucy Joy	(Miss) Isadore Rush

March 10, 1899

HEARTSEASE
by Charles Klein and J. I. C. Clark

Lord Neville	Harrington Reynolds
Sir Geoffrey Promfet	Robert T. Haines
Eric Temple, Esq.	Henry Miller
Major Twombley	James A. Leahy
Capt. Jack O'Hara	Earle Browne
Peter Padbury	C. Leslie Allen
M. D'Arville	Harry Spear
Doxton	Thomas Wood
Twigg	R. Lacey
Chairman	Harry Spear
Servant	Leopold Lane
Lady Neville	Mabel Bert
Hon. Miss Neville	Margaret Dale
Alice Temple	Ellen Mortimer
Lady O'Hara	Tellula Evans

November 7, 1899

THE WINTER'S TALE

Leontes	Charles B. Hanford
Mamillius	Elizabeth Barriscale
Camillo	Thomas Coffin Cooke
Antigonus	Harry Langdon
Cleomenes	George McCulla
Dion	James Du Sang
Phocion	J. L. McVicker
Thasius	Robert Jameson
Mariner	Harvey Cassidy
Gaoler	W. M. McRea
Hermione & Perdita	Kathryn Kidder
Paulina	Miss Singer
Emilia	Aphie James
Lamia	Gertrude Bannister
Cleonal	Emily Bethel
Hero	Mrs. Henry Vandenhoff
Panadana	Bessie McCulla
Polixenes	Barry Johnstone
Florizel	Norman Hackett
Archidamus	W. A. Lincoln
Antolycus	Louis James
Old Shepherd	John A. Ellsler
Clown, his son	Collin Kemper
Neatherd	Henry Wright

November 22, 1899

THE MOTH AND THE FLAME
by Clyde Fitch

Edward Fletcher	Herbert Kelcey
Mr. Dawson	William Boag
Mr. Wolton	Charles Stedman
Douglas Rhodes	Harry M. Blake
Johnstone	William A. Evans
Mrs. Lorrimer	Ethel Winthrop
Mrs. Wolton	Isabell Waldron
Jeannette Gross	Eleanor Franklin
Ethel	Mabel Florence
Kitty	Winona Shannon
Fanshaw	Louis Payne
Trimmins	Charles S. Robinson
Clergyman	Arthur Haven
Howes	R. A. Laidlaw
Marion Wolton	Effie Shannon
Gertrude	Emma Janvier
Blanche	Maud Beckwith
Maid	Alice Pond
Mrs. Fletcher	Mrs. Ferrin

March 23, 1900

THE CHRISTIAN
by Hall Caine

John Storm	J. M. Colville
Lord Storm	W. S. St. Clair
Horatio Drake	Frank Weston
Lord Robert Ure	Edward Emery
Archdeacon Wealthy	Frank A. Lyon
Father Lamplugh	Robert Harold, Jr.
Parson Quayle	J. Scott Anderson
The Faro King	Harry Sutton
The Manager	Frederick Maynard
Brother Paul	Mart J. Cody
Mrs. Collender	Carrie Lee Stoyke
Polly Love	Fanchon Campbell
Betty	Elizabeth Mayhew
Lettie	Edith DeGroff
Nettie	Sue Van Duser
Liza	Mildred Burnham
Mag	Ida Parks
Glory Quayle	Effie Ellsler

October 28, 1900

THE CHRISTIAN
by Hall Caine

John Storm	Lionel Adams
Lord Storm	T. C. Hamilton
Horatio Drake	Arthur Maitland
Lord Robert Ure	Charles Rowan
Archdeacon Wealthy	Frank Lyon
Father Lamplugh	J. R. Furlong
Parson Quayle	Frederick Maynard
Brother Paul	Edmund Elton
Mrs. Collender	Carrie Lee Stokes
Polly Love	Adelaide Warren
Betty	Jane Wheatley
Lettie	Zella Davenport
Nettie	Minnie Woodbury
Liza	Loula Porter
Mag	Ida Parks
Glory Quayle	Julia Stuart

November 9, 1901

HENRY VIII

Cardinal Wolsey	Louis James
King Henry	Norman Hackett
Duke of Buckingham	Thomas C. Cooke
Duke of Norfolk	Wadsworth Harris
Duke of Suffolk	Anthony Andre
Earl of Surrey	John Hons
Lord Chamberlain	Alexander Carleton
Cardinal Campelius	Jerome Harrington
Sir Thomas Lovell	Girard Cameron
Sir Harry Guilford	W. H. Huffington
Bishop Gardiner	George McCulla
Lord Sands	James du Sang
Cromwell	R. E. Jamison
Capucius	Charles Young
Surveyor	Howard Woodruff
Griffith	George Clinton
Scribe	Robert Carew
Crier	Frank Dalton
Anne Bullen	Aphie James
Lady Denny	Louise Woelber
Patience	Mrs. Evans Welles
Queen Katherine	Mme. Modjeska

December 28, 1904

EAST LYNNE

Mr. Dill	Raymond S. Payne
Corney Carlyle	Alice Bolton
Archibald Carlyle	Clyde Franklyn
Lord Mount Severn	George Llewellyn
Barbara Hare	Lee Glover
Sir Francis Levison	Jack F. Goodwin
Richard Hare	Burt Southern
Bob McGuire	Billy Boston
Little Willie	Baby Daniels
Lady Isabel and	
Madame Vine	Flore Nelson

September 14, 1906
THE TOAST OF THE TOWN

Betty Singleton	Jane Kennark
Roxana	Lilla Vane
Dowager Duchess	Bertha Livingston
Lady Charlotte	(Miss) Clarke Weldon
Duke of Malmsbury	Carl Anthony
Lord Philips	Herman Lieb
Lord Alergnon Fairfax	Maurice W. Stuart
Harry Bent	Warren Dahlier
Mr. McLaughlin	Nat Leffingwell
An Author	John Warren
Call Boy	Littleton Magruder
An Old Man	Nat Leffingwell
A Footman	Ralph Beales
A Second Footman	Frank George

The History of the Savannah Theater, 1865-1906

Volume II

APPENDIX TWO

Chronological List of the Attractions
at The Savannah Theater, 1865-1906

DATE	PERFORMANCE	COMPANY OR STAR
1865		
Jan. 12 (Thurs.)	concert	33rd Mass. Band
Jan. 14 (Sat.)	minstrels	
Jan. 17 (Tues.)	variety	Star Opera Troupe
Jan. 21 (Sat.)	variety	Western Dramatic Co.
Feb. 7 (Tues.)	<u>The Female Spy</u> and variety (matinee)	Western Dramatic Co.
Feb. 28 (Tues.)	<u>Rent Day</u> and <u>The Turned Head</u>	Thespian Association
March 6 (Mon.)	variety	Sweatnam and Scott
March 7 (Tues.)	variety	Sweatnam and Scott
March 8 (Wed.)	<u>The Swiss Cottage</u> and <u>Black Statue</u>	Sweatnam and Scott
March 9 (Thurs.)	<u>Loan of a Lover</u> and <u>Black Statue</u>	Sweatnam and Scott
March 10 (Fri.)	<u>The Seven Clerks</u> and <u>The House to Be Sold</u>	Sweatnam and Scott
March 11 (Sat.)	<u>Leonara</u> and <u>Loan of a Lover</u>	Sweatnam and Scott
March 13 (Mon.)	<u>Jack Sheppard</u> and <u>Our Gal</u>	Sweatnam and Scott
March 14 (Tues.)	<u>Naval Engagements</u> and <u>The Pet of the Petticoats</u>	Davenport Combi- nation Company
March 15 (Wed.)	<u>Naval Engagements</u> and <u>The Pet of the Petticoats</u>	Davenport Comb. Co.

DATE	PERFORMANCE	COMPANY OR STAR
1865		
March 16 (Thurs.)	<u>All That Glitters Is</u> <u>Not Gold</u> and <u>The Young Widow</u>	Davenport Comb. Co.
March 17 (Fri.)	<u>All That Glitters Is</u> <u>Not Gold</u> and <u>The Young Widow</u>	Davenport Comb. Co.
March 18 (Sat.)	<u>Black-Eyed Susan</u> and <u>The Spectre Bridegroom</u>	Davenport Comb. Co.
March 20 (Mon.)	<u>Solon Shingle</u> and <u>Perfection,</u> or <u>The Maid</u> <u>of Munster</u>	Davenport Comb. Co.
March 21 (Tues.)	<u>Solon Shingle</u> and <u>The Stage Struck Tailor</u>	Davenport Comb. Co.
March 22 (Wed.)	<u>Black-Eyed Susan</u> and <u>All That Glitters Is</u> <u>Not Gold</u>	Davenport Comb. Co.
March 23 (Thurs.)	<u>Married Life</u> and <u>The Stage Struck Tailor</u>	Davenport Comb. Co.
March 24 (Fri.)	<u>The Lady of Lyons</u> and <u>The Spectre Bridegroom</u>	Davenport Comb. Co.
March 25 (Sat.)	<u>Married Life</u> and <u>Toodles</u>	Davenport Comb. Co.
March 27 (Mon.)	<u>Camille</u>	Davenport Comb. Co.
March 28 (Tues.)	<u>The Lady of Lyons</u> and <u>The Two Housebreakers</u>	Davenport Comb. Co.
March 29 (Wed.)	<u>Naval Engagement</u> and <u>The Young Widow</u> and <u>Black Statue</u>	Davenport Comb. Co.
March 30 (Thurs.)	<u>Camille</u> and <u>Shakespearean Readings</u>	Davenport Comb. Co.

DATE	PERFORMANCE	COMPANY OR STAR
1865		
March 31 (Fri.)	<u>Perfection and</u> <u>Toodles</u>	Davenport Comb. Co.
April 1 (Sat.)	<u>William Tell and</u> <u>The Frisky Cobbler</u>	Davenport Comb. Co.
April 3 (Mon.)	<u>The Stranger and</u> <u>Poor Pillicoddy</u>	Davenport Comb. Co.
April 4 (Tues.)	<u>The Married Robe and</u> <u>Poor Pillicoddy and</u> <u>A Kiss in the Dark</u>	Davenport Comb. Co.
April 5 (Wed.)	<u>The Golden Farmer and</u> <u>Toodles</u>	Davenport Comb. Co.
April 6 (Thurs.)	<u>William Tell and</u> <u>Box and Cox</u>	Davenport Comb. Co.
April 7 (Fri.)	<u>Ireland As It Was and</u> <u>A Trip to Richmond</u>	Davenport Comb. Co.
April 8 (Sat.)	<u>The Golden Farmer and</u> <u>Naval Engagements</u>	Davenport Comb. Co.
April 10 (Mon.)	<u>Six Degrees of Crime and</u> <u>Slasher and Crasher</u>	Davenport Comb. Co.
April 11 (Tues.)	<u>Ireland As It Was and</u> <u>Contentment Vs. Riches</u>	Davenport Comb. Co.
April 12 (Wed.)	<u>The Drunkard and</u> <u>The Youth That Never</u> <u>Saw a Woman</u>	Davenport Comb. Co.
April 13 (Thurs.)	<u>Six Degrees of Crime and</u> <u>Robbers of the Heath</u>	Davenport Comb. Co.
April 14 (Fri.)	<u>Othello and</u> <u>The Youth That Never</u> <u>Saw a Woman</u>	Davenport Comb. Co.

DATE	PERFORMANCE	COMPANY OR STAR
1865		
April 15 (Sat.)	<u>The Drunkard and</u> <u>A Trip to Richmond</u>	Davenport Comb. Co.
April 17 (Mon.)	<u>The Ticket-of-Leave</u> <u>Man and</u> <u>A Pleasant Neighbor</u>	Davenport Comb. Co.
April 18 (Tues.)	<u>The Stranger and</u> <u>Slasher and Crasher</u>	Davenport Comb. Co.
April 19 (Wed.)	<u>The Ticket-of-Leave</u> <u>Man and</u> <u>Love in All Corners</u>	Davenport Comb. Co.
April 20 (Thurs.)	<u>The Ticket-of-Leave</u> <u>Man</u>	Davenport Comb. Co.
April 21 (Fri.)	<u>Camille and</u> <u>Turned Up Again</u>	Davenport Comb. Co.
April 22 (Sat.)	<u>Paul Pry and</u> <u>The Alpine Maid</u>	Davenport Comb. Co.
April 24 (Mon.)	<u>The Ticket-of-Leave</u> <u>Man and</u> A tight rope exhibition	Davenport Comb. Co.
April 25 (Tues.)	<u>Romeo and Juliet</u>	Davenport Comb. Co.
April 26 (Wed.)	<u>Paul Pry and</u> <u>Swiss Swains</u>	Davenport Comb. Co.
April 27 (Thurs.)	<u>The People's Lawyer and</u> <u>Villikins and His Dinah and</u> <u>Kiss in the Dark</u>	Davenport Comb. Co.
April 28 (Fri.)	<u>Married Life and</u> <u>Love in All Corners</u>	Davenport Comb. Co.
April 29 (Sat.)	<u>Lady of Lyons and</u> <u>Ludovico</u>	Davenport Comb. Co.

DATE	PERFORMANCE	COMPANY OR STAR
1865		
May 1 (Mon.)	<u>Evadne and Villikins and His Dinah and A tight rope exhibition</u>	Davenport Comb. Co.
May 2 (Tues.)	<u>Six Degrees of Crime and The Stage Struck Tailor</u>	Davenport Comb. Co.
May 3 (Wed.)	<u>The Hunchback and The Spectre Bridegroom</u>	Davenport Comb. Co.
May 4 (Thurs.)	<u>Othello and A Kiss in the Dark</u>	Davenport Comb. Co.
May 5 (Fri.)	unidentified play	Davenport Comb. Co.
May 6 (Sat.)	<u>The Corsican Brothers</u>	Davenport Comb. Co.
May 8 (Mon.)	<u>Romeo and Juliet and My Neighbor's Wife</u>	Davenport Comb. Co.
May 9 (Tues.)	<u>Evadne and My Neighbor's Wife</u>	Davenport Comb. Co.
May 10 (Wed.)	<u>The Drunkard and My Neighbor's Wife</u>	Davenport Comb. Co.
May 11 (Thurs.)	<u>The Corsican Brothers and My Second Wife's Floor</u>	Davenport Comb. Co.
May 12 (Fri.)	<u>Sweethearts and Wives and My Second Wife's Floor</u>	Davenport Comb. Co.
May 13 (Sat.)	<u>The Corsican Brothers and My Second Wife's Floor</u>	Davenport Comb. Co.
May 15 (Mon.)	<u>Sweethearts and Wives and My Neighbor's Wife</u>	Davenport Comb. Co.
May 16 (Tues.)	<u>Black-Eyed Susan and French Spy</u>	Davenport Comb. Co.
May 17 (Wed.)	<u>Paul Pry and My Second Wife's Floor</u>	Davenport Comb. Co.

DATE	PERFORMANCE	COMPANY OR STAR
1865		
May 18 (Thurs.)	<u>Little Blanche</u> and <u>Ben Bolt</u>	Davenport Comb. Co.
May 19 (Fri.)	<u>Camille</u> and <u>The Stage Struck Tailor</u>	Davenport Comb. Co.
May 20 (Sat.)	variety	Davenport Comb. Co.
May 22 (Mon.)	<u>Hunchback</u> and <u>A Day after the Wedding</u>	Davenport Comb. Co.
May 23 (Tues.)	<u>The Dead Shot</u> and <u>The Young Widow</u> and <u>Toodles</u>	Davenport Comb. Co.
May 24 (Wed.)	<u>A Man without a Head</u> and <u>My Second Wife's Floor</u>	Davenport Comb. Co.
May 25 (Thurs.)	<u>The Poacher's Doom</u> and <u>Dodging for a Wife</u>	Davenport Comb. Co.
May 26 (Fri.)	unidentified play	Davenport Comb. Co.
May 27 (Sat.)	<u>Colleen Bawn</u>	Davenport Comb. Co.
May 29 (Mon.)	unidentified play	
May 30 (Tues.)	unidentified play	
May 31 (Wed.)	unidentified play	
June 30 (Fri.)	<u>The Fate of Robert</u> <u>Shelly</u> and <u>Jenny Lind at Last</u>	W. P. Sweatnam Co.
July 3 (Mon.)	<u>The Idiot Witness</u> and <u>Our Gal</u>	W. P. Sweatnam Co.
July 4 (Tues.)	<u>Grand Gala Night Per-</u> <u>fection</u>	W. P. Sweatnam Co.

DATE	PERFORMANCE	COMPANY OR STAR
1865		
July 5 (Wed.)	<u>Bombastes Furioso and</u> <u>Our Country Cousin</u>	W. P. Sweatnam Co.
July 6 (Thurs.)	unidentified play	W. P. Sweatnam Co.
July 7 (Fri.)	<u>Therese and</u> <u>The Boy That Never Saw</u> <u>A Woman</u>	W. P. Sweatnam Co.
July 8 (Sat.)	<u>Jack Sheppard and</u> <u>Grand patriotic ballad</u>	W. P. Sweatnam Co.
July 10 (Mon.)	<u>Michael Erle, or The</u> <u>Maniac Lover and</u> <u>The Masquerade Ball</u>	W. P. Sweatnam Co.
July 11 (Tues.)	<u>Asmodeus and</u> <u>The Boy That Never Saw</u> <u>A Woman</u>	W. P. Sweatnam Co.
July 12 (Wed.)	<u>Black-Eyed Susan and</u> <u>Crossing the Line</u>	W. P. Sweatnam Co.
July 18 (Tues.)	<u>Nick of the Woods and</u> <u>Pleasant Neighbor</u>	W. P. Sweatnam Co.
July 19 (Wed.)	<u>French Spy</u>	W. P. Sweatnam Co.
July 20 (Thurs.)	<u>French Spy and</u> <u>Our Gal</u>	W. P. Sweatnam Co.
July 21 (Fri.)	<u>Black-Eyed Susan and</u> <u>The Eton Boy</u>	W. P. Sweatnam Co.
July 22 (Sat.)	<u>Ireland As It Was and</u> <u>Statue Blanch</u>	W. P. Sweatnam Co.
July 24 (Mon.)	<u>Ben Bolt and</u> <u>Gibble Gobble Family and</u> <u>Uncle Sam's Mail Carrier</u>	W. P. Sweatnam Co.

DATE	PERFORMANCE	COMPANY OR STAR
1865		
July 25 (Tues.)	Doesticks lecturing on <u>Pluck</u>	
Sept. 5 (Tues.)	<u>The Test of Love</u> and <u>Grand Combat from Macbeth</u>	
Sept. 30 (Sat.)	<u>London Assurance</u> and <u>Betsy Baker</u>	Raymond & Hamilton
Oct. 2 (Mon.)	<u>Metamora</u> and <u>Toodles</u>	Raymond & Hamilton
Oct. 3 (Tues.)	unidentified play	Raymond & Hamilton
Oct. 4 (Wed.)	<u>Our American Cousin</u> and <u>Rough Diamond</u>	Raymond & Hamilton
Oct. 6 (Fri.)	<u>Everybody's Friend</u> and <u>My Neighbor's Wife</u>	Raymond & Hamilton
Oct. 7 (Sat.)	<u>Richelieu</u> and <u>Spectre Bridegroom</u>	Raymond & Hamilton
Oct. 9 (Mon.)	<u>Streets of New York</u>	Raymond & Hamilton
Oct. 10 (Tues.)	<u>Streets of New York</u>	Raymond & Hamilton
Oct. 11 (Wed.)	<u>Our American Cousin</u> and <u>Tailor of France</u>	Raymond & Hamilton
Oct. 12 (Thurs.)	<u>Flowers of the Forest</u> and <u>Betsy Baker</u>	Raymond & Hamilton
Oct. 13 (Fri.)	<u>London Assurance</u> and <u>Poor Fillicoddy</u>	Raymond & Hamilton
Oct. 14 (Sat.)	<u>Macbeth</u> and <u>Somebody Else</u>	Raymond & Hamilton

DATE	PERFORMANCE	COMPANY OR STAR
1865		
Oct. 16 (Mon.)	<u>Colleen Bawn</u>	Raymond & Hamilton
Oct. 17 (Tues.)	<u>Colleen Bawn</u> and <u>Cousin Joe</u>	Raymond & Hamilton
Oct. 18 (Wed.)	unidentified play	Raymond & Hamilton
Oct. 19 (Thurs.)	<u>Fanchon, the Cricket</u>	Raymond & Hamilton
Oct. 20 (Fri.)	<u>London Assurance</u> and <u>Somebody Else</u>	Raymond & Hamilton
Oct. 21 (Sat.)	<u>The Willow Copse</u> and <u>Poor Pillicoddy</u>	Raymond & Hamilton
Oct. 23 (Mon.)	<u>Eustache Baudin, The</u> <u>Condemned</u>	Raymond & Hamilton
Oct. 24 (Tues.)	<u>Eustache Baudin, The</u> <u>Condemned</u> and <u>Sudden Thoughts</u>	Raymond & Hamilton
Oct. 25 (Wed.)	<u>Colleen Bawn</u> and <u>The Secret</u>	Raymond & Hamilton
Oct. 26 (Thurs.)	<u>Streets of New York</u> and <u>Limerick Boy</u>	Raymond & Hamilton
Oct. 27 (Fri.)	<u>Ingomar, the Barbarian</u> and <u>Irish Immigrant</u>	Raymond & Hamilton
Oct. 28 (Sat.)	<u>Paul Pry</u> and <u>Nick of the Woods</u>	Raymond & Hamilton
Oct. 30 (Mon.)	<u>Green Bushes, or 100</u> <u>Years Ago</u> and <u>Sudden Thoughts</u>	Raymond & Hamilton
Oct. 31 (Tues.)	<u>Green Bushes</u> and <u>People's Lawyer</u>	Raymond & Hamilton
Nov. 1 (Wed.)	<u>Flowers of the Forest</u> and <u>Conjugal Lesson</u>	Raymond & Hamilton

DATE	PERFORMANCE	COMPANY OR STAR
1865		
Nov. 2 (Thurs.)	<u>Still Waters Run Deep</u> and <u>Persecuted Dutchman</u>	Raymond & Hamilton
Nov. 3 (Fri.)	<u>Our American Cousin</u> and <u>Toodles</u>	Raymond & Hamilton
Nov. 4 (Sat.)	<u>Damon and Pythias</u> and <u>Maniac Lover</u>	Raymond & Hamilton
Nov. 6 (Mon.)	<u>Richard III</u>	Raymond & Hamilton
Nov. 7 (Tues.)	<u>Lucretia Borgia</u> and <u>Somebody Else</u>	Raymond & Hamilton
Nov. 8 (Wed.)	<u>The Lady of the Lake</u> and <u>Simpson and Company</u>	Raymond & Hamilton
Nov. 9 (Thurs.)	<u>The Lady of the Lake</u>	Raymond & Hamilton
Nov. 10 (Fri.)	<u>Don Caesar de Bazan</u> and <u>Simpson and Company</u>	Raymond & Hamilton
Nov. 11 (Sat.)	<u>Rob Roy</u> and <u>The Limerick Boy</u>	Raymond & Hamilton
Nov. 13 (Mon.)	unidentified play	Raymond & Hamilton
Nov. 14 (Tues.)	<u>The Stranger</u> and <u>Paul Pry</u>	Raymond & Hamilton
Nov. 15 (Wed.)	<u>The Gamester</u> and <u>Spectre Bridegroom</u>	Raymond & Hamilton
Nov. 16 (Thurs.)	<u>The Stranger</u> and <u>Robert Macaire</u>	Raymond & Hamilton
Nov. 17 (Fri.)	<u>The Wreck Ashore</u> and <u>Solon Shingle</u>	Raymond & Hamilton
Nov. 18 (Sat.)	<u>Alexander the Great</u> and <u>Lady and the Devil</u>	Raymond & Hamilton

DATE	PERFORMANCE	COMPANY OR STAR
1865		
Nov. 20 (Mon.)	<u>The Brigand and</u> <u>Faint Heart Never Won</u> <u>Fair Lady</u>	Raymond & Hamilton
Nov. 21 (Tues.)	<u>Lady of the Lake and</u> <u>The Brigand</u>	Raymond & Hamilton
Nov. 22 (Wed.)	<u>East Lynne and</u> <u>Pleasant Neighbor</u>	Raymond & Hamilton
Nov. 23 (Thurs.)	<u>East Lynne and</u> <u>The Brigand</u>	Raymond & Hamilton
Nov. 24 (Fri.)	<u>Macbeth and</u> <u>Sketches in India</u>	Raymond & Hamilton
Nov. 25 (Sat.)	<u>Streets of New York and</u> <u>Kiss in the Dark</u>	Raymond & Hamilton
Nov. 27 (Mon.)	<u>Kathleen Mavourneen and</u> <u>Sudden Thoughts</u>	Raymond & Hamilton
Nov. 28 (Tues.)	<u>Hidden Hand</u>	Raymond & Hamilton
Nov. 29 (Wed.)	<u>Smiles and Tears and</u> <u>Where's Your Farce</u>	Raymond & Hamilton
Nov. 30 (Thurs.)	<u>Fit to be a Duchess and</u> <u>To Oblige Benson</u>	Raymond & Hamilton
Dec. 1 (Fri.)	<u>The Daughter of the</u> <u>Regiment and</u> <u>It Takes Two to Quarrel</u>	Raymond & Hamilton
Dec. 2 (Sat.)	<u>Kathleen Mavourneen and</u> <u>Why Don't She Marry</u>	Raymond & Hamilton
Dec. 4 (Mon.)	<u>The Pioneer Patriot and</u> <u>Where There's a Will</u> <u>There's a Way</u>	Raymond & Hamilton
Dec. 5 (Tues.)	<u>The Lady of Lyons and</u> <u>The Rough Diamond</u>	Raymond & Hamilton

DATE	PERFORMANCE	COMPANY OR STAR
1865		
Dec. 6 (Wed.)	<u>The Hidden Hand</u>	Raymond & Hamilton
Dec. 7 (Thurs.)	<u>The Pioneer Patriot and Jenny Lind at Last!</u>	Raymond & Hamilton
Dec. 9 (Sat.)	<u>Colleen Bawn and Robert Macaire</u>	Raymond & Hamilton
Dec. 11 (Mon.)	<u>Hamlet</u>	Raymond & Hamilton
Dec. 12 (Tues.)	<u>Richelieu</u>	Raymond & Hamilton
Dec. 13 (Wed.)	<u>Hamlet</u>	Raymond & Hamilton
Dec. 14 (Thurs.)	<u>Metamora and Nan, the Good-for-Nothing</u>	Raymond & Hamilton
Dec. 15 (Fri.)	<u>Married Life and Sketches in India and Wandering Minstrel</u>	Raymond & Hamilton
Dec. 16 (Sat.)	<u>Lady of the Lake and Jack Sheppard</u>	Raymond & Hamilton
Dec. 18 (Mon.)	<u>Hamlet</u>	Raymond & Hamilton
Dec. 19 (Tues.)	unidentified play	Raymond & Hamilton
Dec. 20 (Wed.)	<u>Still Waters Run Deep and The Irish Emigrant</u>	Raymond & Hamilton
Dec. 21 (Thurs.)	<u>Everybody's Friend and Ireland As It Was</u>	Raymond & Hamilton
Dec. 22 (Fri.)	<u>Ingomar, the Barbarian and My Neighbor's Wife</u>	Raymond & Hamilton
Dec. 23 (Sat.)	<u>Jack Cade and Wandering Minstrel</u>	Raymond & Hamilton

DATE	PERFORMANCE	COMPANY OR STAR
1865-1866		
Dec. 25 (Mon.)	<u>Andy Blake and</u> <u>All That Glitters Is</u> <u>Not Gold</u>	Raymond & Hamilton
Dec. 26 (Tues.)	<u>Leap Year</u> and dancing	Raymond & Hamilton
Dec. 27 (Wed.)	<u>Delicate Ground</u> and <u>Andy Blake</u> and dancing	Raymond & Hamilton
Dec. 28 (Thurs.)	<u>The Secret</u> and dancing	Raymond & Hamilton
Dec. 29 (Fri.)	<u>Othello</u>	Raymond & Hamilton
Dec. 30 (Sat.)	unidentified play	Raymond & Hamilton
Jan. 8 (Mon.)	<u>Vesta and</u> <u>Minnie</u>	Raymond & Hamilton
Jan. 9 (Tues.)	<u>Camille</u>	Raymond & Hamilton
Jan. 10 (Wed.)	<u>The Hunchback</u> and <u>Sudden Thoughts</u>	Raymond & Hamilton
Jan. 11 (Thurs.)	<u>Little Barefoot</u>	Raymond & Hamilton
Jan. 12 (Fri.)	<u>Leah, The Forsaken</u> and <u>Miami, the Huntress of</u> <u>the Mississippi</u>	Raymond & Hamilton
Jan. 13 (Sat.)	<u>King Lear</u> and <u>A Ghost in Spite of</u> <u>Himself</u>	Raymond & Hamilton
Jan. 15 (Mon.)	<u>School for Scandal</u> and <u>Betsy Baker</u>	Raymond & Hamilton
Jan. 16 (Tues.)	<u>Merchant of Venice</u> and <u>Somebody Else</u>	Raymond & Hamilton
Jan. 17 (Wed.)	<u>The Pride of the Market</u> and <u>Fifth act of Richard III</u> <u>On Horseback</u>	Raymond & Hamilton

DATE	PERFORMANCE	COMPANY OR STAR
1866		
Jan. 18 (Thurs.)	<u>Lady Audley's Secret</u> and <u>Macbeth</u> , Act V and <u>London Assurance</u> , Act III	Raymond & Hamilton
Jan. 19 (Fri.)	<u>Marble Heart</u> and <u>The Conjugal Lesson</u>	Raymond & Hamilton
Jan. 20 (Sat.)	<u>Romance of a Poor Young</u> <u>Man</u> and <u>Robert Macaire</u>	Raymond & Hamilton
Jan. 22 (Mon.)	<u>Little Treasure</u> and <u>The Limerick Boy</u>	Raymond & Hamilton
Jan. 23 (Tues.)	<u>The Maid of Groissy</u> and <u>Nan, the Good-for-Nothing</u>	Raymond & Hamilton
Jan. 24 (Wed.)	<u>Leap Year</u> and <u>A Kiss in the Dark</u>	Raymond & Hamilton
Jan. 25 (Thurs.)	<u>Irish Emigrant</u> and <u>Betsy Baker</u>	
Jan. 26 (Fri.)	<u>Morning Call</u> and <u>Paddy Miles' Boy</u>	Raymond & Hamilton
Jan. 27 (Sat.)	unidentified play	Raymond & Hamilton
Jan. 29 (Mon.)	lecture	Artemus Ward
Jan. 30 (Tues.)	lecture	Artemus Ward
Jan. 31 (Wed.)	lecture	Artemus Ward
Feb. 1 (Thurs.)	lecture	Artemus Ward
Feb. 2 (Fri.)	concert	
Feb. 3 (Sat.)	<u>Still Waters Run Deep</u> and <u>The Dumb Belle</u>	Raymond & Hamilton

DATE	PERFORMANCE	COMPANY OR STAR
1866		
Feb. 5 (Mon.)	<u>Everybody's Friend</u>	Raymond & Hamilton
Feb. 22 (Thurs.)	<u>Colleen Bawn</u>	Raymond & Hamilton
Feb. 23 (Fri.)	<u>Our American Cousin</u>	Raymond & Hamilton
Feb. 24 (Sat.)	<u>The Iron Mask</u>	Raymond & Hamilton
Feb. 26 (Mon.)	<u>Ten Nights in a Bar-Room</u>	Raymond & Hamilton
Feb. 27 (Tues.)	<u>The Italian Bride and Richard III, Act V</u>	Raymond & Hamilton
Feb. 28 (Wed.)	<u>Ruy Blas</u>	Raymond & Hamilton
March 1 (Thurs.)	<u>The Iron Mask and Cool as a Cucumber</u>	Raymond & Hamilton
March 2 (Fri.)	<u>The Duel in the Snow and Slasher and Crasher</u>	Raymond & Hamilton
March 3 (Sat.)	<u>The Sea of Ice and The Love Child</u>	Raymond & Hamilton
March 5 (Mon.)	<u>Il Trovatore</u>	Ghioni and Susini
March 6 (Tues.)	<u>Martha</u>	Ghioni and Susini
March 7 (Wed.)	<u>Norma</u>	Ghioni and Susini
March 8 (Thurs.)	<u>Ernani</u>	Ghioni and Susini
March 9 (Fri.)	<u>Faust</u>	Ghioni and Susini
March 10 (Sat.)	<u>Un Ballo in Maschera</u>	Ghioni and Susini
March 17 (Sat.)	<u>The Ticket-of-Leave Man and The Irish Emigrant</u>	Edmund R. Dalton

DATE	PERFORMANCE	COMPANY OR STAR
1866		
March 27 - 31 (Tues. - Sat.)	- five performances	
	Gray's Mirror of the World	
April 9 (Mon.)	concerts	
April 10 (Tues.)	concerts	
April 12 (Thurs.)	Panorama of Bombardment of Fort Sumter	
April 13 (Fri.)	Panorama of Bombardment of Fort Sumter	
May 22 - 26 (Tues. - Sat.)	- five performances	
	<u>Paradise Lost</u> (exhibition)	
Oct. 8 (Mon.)	<u>Il Trovatore</u>	Ghioni and Susini
Oct. 9 (Tues.)	<u>Faust</u>	Ghioni and Susini
Oct. 10 (Wed.)	<u>Lucretia Borgia</u>	Ghioni and Susini
Oct. 11 (Thurs.)	<u>Crispino e la Comare</u>	Ghioni and Susini
Oct. 12 (Fri.)	<u>L'Africaine</u>	Ghioni and Susini
Oct. 13 (Sat.)	<u>L'Africaine</u>	Ghioni and Susini
Nov. 19 (Mon.)	<u>Macbeth</u>	Star Stock Co.
Nov. 21 (Wed.)	<u>The Ticket-of-Leave Man</u> and <u>The Swiss Cottage</u>	Star Stock Co.
Nov. 22 (Thurs.)	<u>Satan in Paris</u> and <u>Jenny Lind</u>	Star Stock Co.
Nov. 23 (Fri.)	<u>Romeo and Juliet</u> and <u>Loan of a Lover</u>	Star Stock Co.
Nov. 24 (Sat.)	<u>Richard III</u>	Star Stock Co.

DATE	PERFORMANCE	COMPANY OR STAR
1866		
Nov. 26 (Mon.)	<u>Everybody's Friend</u> and <u>A Kiss in the Dark</u>	Star Stock Co.
Nov. 27 (Tues.)	<u>Lucretia Borgia</u> and <u>The Dumb Belle</u>	Star Stock Co.
Nov. 28 (Wed.)	<u>Money</u> and <u>A Kiss in the Dark</u>	Star Stock Co.
Nov. 29 (Thurs.)	<u>Everybody's Friend</u> and <u>Jenny Lind</u>	Star Stock Co.
Dec. 1 (Sat.)	<u>Perfection</u> and <u>The Swiss Cottage</u> (matinee) <u>Le Tour de Neele</u> and <u>Perfection</u>	Star Stock Co.
Dec. 3 (Mon.)	<u>Lady of Lyons</u> and <u>The Pleasant Neighbor</u>	Star Stock Co.
Dec. 4 (Tues.)	<u>Ingomar, the Barbarian</u> and <u>Perfection</u>	Star Stock Co.
Dec. 5 (Wed.)	<u>Little Barefoot</u> and <u>Le Chalet</u>	Star Stock Co.
Dec. 6 (Thurs.)	<u>Camille</u>	Star Stock Co.
Dec. 7 (Fri.)	<u>Hunchback</u> and <u>The Dumb Belle</u>	Star Stock Co.
Dec. 8 (Sat.)	<u>Little Barefoot</u> (matinee) <u>Fanchon, the Cricket</u>	Star Stock Co.
Dec. 10 (Mon.)	<u>East Lynne</u>	Star Stock Co.
Dec. 11 (Tues.)	<u>Lady Isabel</u> and <u>East Lynne</u>	Star Stock Co.
Dec. 12 (Wed.)	<u>Arrah-Na-Pogue</u>	Star Stock Co.
Dec. 13 (Thurs.)	<u>Stranger</u>	Star Stock Co.

DATE	PERFORMANCE	COMPANY OR STAR
1866-1867		
Dec. 14 (Fri.)	<u>Camille</u>	Star Stock Co.
Dec. 15 (Sat.)	<u>Arrah-Na-Pogue</u>	Star Stock Co.
Dec. 17 (Mon.)	<u>Lost in London</u>	Star Stock Co.
Dec. 18 (Tues.)	<u>Lost in London</u>	Star Stock Co.
Dec. 19 (Wed.)	<u>Pearl of Savoy</u> and <u>Jenny Lind</u>	Star Stock Co.
Jan. 4 (Fri.)	<u>Leah the Forsaken</u> and <u>Miami</u>	Fannie B. Price
Jan. 5 (Sat.)	<u>Hidden Hand</u>	Fannie B. Price
Jan. 8 (Tues.)	<u>Hidden Hand</u>	Fannie B. Price
Jan. 9 (Wed.)	<u>Pizzaro</u> and <u>Pet of the Petticoats</u>	Fannie B. Price
Jan. 10 (Thurs.)	unidentified play	Fannie B. Price
Jan. 11 (Fri.)	<u>Griffith Gaunt</u>	Fannie B. Price
Jan. 18 (Fri.)	<u>The Wept of the</u> <u>Wish-ton-Wish</u> and <u>The Family Sunbeam</u>	Fannie B. Price
Jan. 21 - 26 (Mon. - Sat.) - six performances		
	The Hanlon Brothers gymnastics, dancing, pantomime, novelties	
Jan. 27 & 28 (Mon. & Tues.) - two performances		
	The Hanlon Brothers gymnastics, dancing, pantomime, novelties	

DATE	PERFORMANCE	COMPANY OR STAR
1867		
Feb. 4 (Mon.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Feb. 5 (Tues.)	<u>Hidden Hand</u>	Mr. & Mrs. Watkins
Feb. 7 (Thurs.)	<u>Colleen Bawn</u>	Mr. & Mrs. Watkins
Feb. 8 (Fri.)	<u>Daughter of the Regiment</u>	Mr. & Mrs. Watkins
Feb. 11 (Mon.)	<u>Inshavogue</u>	Mr. & Mrs. Watkins
Feb. 12 (Tues.)	<u>Smiles and Tears and Where's My Wife?</u>	Mr. & Mrs. Watkins
Feb. 13 (Wed.)	unidentified play	Mr. & Mrs. Watkins
Feb. 14 (Thurs.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Feb. 15 (Fri.)	<u>Bride of an Evening</u>	Mr. & Mrs. Watkins
Feb. 18 (Mon.)	<u>Dinorah</u>	Mr. & Mrs. Watkins
Feb. 19 (Tues.)	unidentified play	Mr. & Mrs. Watkins
Feb. 20 (Wed.)	<u>Bride of an Evening</u>	Mr. & Mrs. Watkins
Feb. 21 (Thurs.)	<u>A Speaking Likeness and An Unprotected Female and The Flower Girl of Paris</u>	Mr. & Mrs. Watkins
Feb. 22 (Fri.)	unidentified play	Mr. & Mrs. Watkins
Feb. 23 (Sat.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Feb. 25 (Mon.)	<u>East Lynne and My Neighbor's Wife</u>	Mr. & Mrs. Watkins
Feb. 26 (Tues.)	unidentified play	Mr. & Mrs. Watkins
Feb. 27 (Wed.)	<u>The Hidden Hand and Tricking of a Lover</u>	Mr. & Mrs. Watkins

DATE	PERFORMANCE	COMPANY OR STAR
1867		
Feb. 28 (Thurs.)	<u>Griffith Gaunt</u>	Mr. & Mrs. Watkins
March 1 (Fri.)	<u>Fit to Be a Duchess and</u> <u>A Cup of Tea and</u> <u>To Oblige Benson</u>	Mr. & Mrs. Watkins
March 7 (Thurs.)	<u>Oh, What a William I Am</u>	Samuel J. Barth
March 16 (Sat.)	Mike Lipman's Circus	
March 25 (Mon.)	<u>Lady of Lyons and</u> <u>Nan, the Good-for-Nothing</u>	Savannah Amateur Club
April 1 (Mon.)	"Creation" (lecture)	Prof. Holmes
April 5 (Fri.)	<u>Tale of Blood and</u> <u>Spectre Bridegroom</u>	Savannah Thespian Club
April 15 (Mon.)	<u>The Messiah and Holy Lands</u>	
April 22 - 26 (Mon. - Fri.)	- six performances MacEvoy's Hibernicon	
April 27 (Sat.)	<u>Haunted Guide</u>	
April 29 (Mon.)	MacEvoy's Hibernicon and <u>Haunted Guide</u>	
May 16 - 18 (Thurs. - Sat.)	- three performances magic show	
May 20 - 22 (Mon. - Wed.)	- three performances magic show	

DATE	PERFORMANCE	COMPANY OR STAR
1867		
Oct. 1 (Tues.)	<u>Caste</u>	John Templeton
Oct. 2 (Wed.)	<u>Camille</u>	John Templeton
Oct. 3 (Thurs.)	<u>French Spy</u>	John Templeton
Oct. 4 (Fri.)	<u>Caste</u>	John Templeton
Oct. 5 (Sat.)	<u>Greek Slave</u>	John Templeton
Oct. 7 (Mon.)	<u>French Spy</u>	John Templeton
Oct. 8 (Tues.)	<u>Married Life</u>	John Templeton
Oct. 9 (Wed.)	<u>Little Treasure and Limerick Boy</u>	John Templeton
Oct. 10 (Thurs.)	<u>Rosedale</u>	John Templeton
Oct. 11 (Fri.)	<u>Rosedale</u>	John Templeton
Oct. 12 (Sat.)	<u>Wild Man of the Woods</u>	John Templeton
Oct. 17 - 19 (Thurs. - Sat.)	- three performances	
	<u>Black Crook</u>	John Templeton
Oct. 21 - 26 (Mon. - Sat.)	- six performances	
	<u>Black Crook</u>	John Templeton
Oct. 28 (Mon.)	<u>Seven Sisters</u>	John Templeton
Oct. 29 (Tues.)	<u>Seven Sisters</u>	John Templeton
Oct. 30 (Wed.)	<u>Heir at Law and Glance at New York</u>	John Templeton
Oct. 31 (Thurs.)	<u>Our American Cousin</u>	John Templeton
Nov. 1 (Fri.)	<u>Leap Year</u>	John Templeton
Nov. 2 (Sat.)	<u>Seven Sisters and Glance at New York</u>	John Templeton

DATE	PERFORMANCE	COMPANY OR STAR
1867		
Nov. 4 (Mon.)	<u>The Hunchback and Nature and Philosophy</u>	Mary Gladstane
Nov. 5 (Tues.)	<u>Lucretia Borgia</u>	Mary Gladstane
Nov. 6 (Wed.)	unidentified play	Mary Gladstane
Nov. 7 (Thurs.)	<u>Leah</u>	Mary Gladstane
Nov. 8 (Fri.)	unidentified play	Mary Gladstane
Nov. 9 (Sat.)	<u>Corsican Brothers</u>	Mary Gladstane
Nov. 11 (Mon.)	<u>Octoroon</u>	Mary Gladstane
Nov. 12 (Tues.)	<u>Octoroon</u>	Mary Gladstane
Nov. 13 (Wed.)	<u>Female Gambler</u>	Mary Gladstane
Nov. 14 (Thurs.)	<u>Lady Audley's Secret and Stage Struck</u>	Mary Gladstane
Nov. 15 (Fri.)	<u>East Lynne</u>	Mary Gladstane
Nov. 16 (Sat.)	<u>The Angels and Po-ca-hon-tas</u>	Mary Gladstane
Dec. 2 - 7 (Mon. - Sat.) - eight performances		
	Mikado Japanese Troupe	Marshall & Doyle
Dec. 9 (Mon.)	<u>Fazio and Toodles</u>	John Templeton
Dec. 10 (Tues.)	<u>Mary Tudor</u>	John Templeton
Dec. 11 (Wed.)	<u>Evadne</u>	John Templeton
Dec. 12 (Thurs.)	<u>How to Rule a Wife and Actress of Padua</u>	John Templeton
Dec. 13 (Fri.)	<u>Jealous Wife</u>	John Templeton

DATE	PERFORMANCE	COMPANY OR STAR
1867 - 68		
Dec. 14 (Sat.)	<u>Macbeth</u>	John Templeton
Dec. 16 (Mon.)	<u>Three Fast Men</u>	Lizzie Maddern
Dec. 17 (Tues.)	<u>Katy O'Sheil and Lady's Stratagem</u>	Lizzie Maddern
Dec. 18 (Wed.)	<u>Female Detective and Jenny Lind</u>	Lizzie Maddern
Dec. 19 (Thurs.)	<u>Life of an Actress</u>	Lizzie Maddern
Dec. 20 (Fri.)	<u>Merchant of Venice</u>	Lizzie Maddern
Dec. 21 (Sat.)	<u>Three Fast Men</u>	Lizzie Maddern
Dec. 23 (Mon.)	<u>Physiognomist and Warlock of the Glen</u>	Lizzie Maddern
Dec. 24 (Tues.)	<u>Black Crook</u>	Lizzie Maddern
Dec. 25 (Wed.)	<u>Beauty and the Beast</u> (matinee)	Lizzie Maddern
Dec. 26 - 28	<u>Black Crook</u> (Thurs - Sat.) - three performances	Lizzie Maddern
	<u>Black Crook</u>	Lizzie Maddern
Dec. 30 (Mon.)	<u>Rosedale</u>	Lizzie Maddern
Dec. 31 (Tues.)	<u>Aladdin</u>	Lizzie Maddern
Jan. 3 (Fri.)	<u>Rosedale and Sphinx</u>	John Templeton
Jan. 4 (Sat.)	<u>Dick Turpin and Knights of the Road and Jack Sheppard on Horseback</u>	John Templeton

DATE	PERFORMANCE	COMPANY OR STAR
1868		
Jan. 6 (Mon.)	<u>Lady of Lyons</u>	Charlotte Thompson
Jan. 7 (Tues.)	<u>Camille</u>	Charlotte Thompson
Jan. 8 (Wed.)	<u>Romeo and Juliet</u>	Charlotte Thompson
Jan. 9 (Thurs.)	<u>Ingomar</u>	Charlotte Thompson
Jan. 10 (Fri.)	<u>Rich and Poor</u>	Charlotte Thompson
Jan. 11 (Sat.)	<u>Victorine</u>	Charlotte Thompson
Jan. 13 (Mon.)	<u>Belle of the Faubourg</u>	Charlotte Thompson
Jan. 14 (Tues.)	<u>Little Barefoot</u>	Charlotte Thompson
Jan. 15 (Wed.)	<u>Cricket on the Hearth</u>	Charlotte Thompson
Jan. 16 (Thurs.)	<u>Fanchon the Cricket</u>	Charlotte Thompson
Jan. 17 (Fri.)	<u>Serious Family</u>	Charlotte Thompson
Jan. 18 (Sat.)	<u>Nick of the Woods</u> and <u>Country Cousins</u>	John Templeton
Jan. 20 - 25 (Mon. - Sat.)	- six performances	
	<u>Mazeppa</u>	Black Bess
Jan. 27 (Mon.)	<u>Mazeppa</u>	Black Bess
Jan. 28 (Tues.)	<u>Rookwood</u>	Black Bess
Jan. 29 (Wed.)	<u>Rookwood</u>	Black Bess
Jan. 30 (Thurs.)	<u>Female Horse Thief</u>	Black Bess
Jan. 31 (Fri.)	<u>Mazeppa</u> and <u>Putnam, or Days of 76</u>	Black Bess

DATE	PERFORMANCE	COMPANY OR STAR
1868		
Feb. 1 (Sat.)	<u>Mazeppa</u> (matinee) <u>Putnam</u> and <u>Rookwood</u> and Demon Dance from <u>Black Crook</u>	Black Bess
Feb. 3 (Mon.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Feb. 4 (Tues.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Feb. 5 (Wed.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Feb. 6 (Thurs.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Feb. 7 (Fri.)	<u>Nobody's Daughter</u>	Mr. & Mrs. Watkins
Feb. 8 (Sat.)	<u>Nobody's Daughter</u>	Mr. & Mrs. Watkins
Feb. 10 (Mon.)	<u>Daughter of the Regiment</u>	Mr. & Mrs. Watkins
Feb. 11 (Tues.)	<u>Smiles and Tears</u> and <u>To Oblige Benson</u>	Mr. & Mrs. Watkins
Feb. 12 (Wed.)	<u>Trodden Down</u> and <u>Jenny Lind</u>	Mr. & Mrs. Watkins
Feb. 13 (Thurs.)	<u>Nobody's Daughter</u>	Mr. & Mrs. Watkins
Feb. 14 (Fri.)	<u>The Bride of an</u> <u>Evening</u> and <u>A Cup of Tea</u>	Mr. & Mrs. Watkins
Feb. 15 (Sat.)	<u>Kathleen Mavourneen</u> (matinee) <u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
March 16 (Mon.)	<u>Martha</u>	German Opera Troupe
March 17 (Tues.)	<u>Faust</u>	German Opera Troupe
March 18 (Wed.)	<u>Der Freischutz</u>	German Opera Troupe

DATE	PERFORMANCE	COMPANY OR STAR
1868		
March 19 (Thurs.)	<u>Stradella</u>	German Opera Troupe
March 20 (Fri.)	<u>The Magic Flute</u>	German Opera Troupe
March 21 (Sat.)	<u>Faust</u>	German Opera Troupe
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May 2 (Sat.)	<u>Clouds and Sunshine</u>	John Templeton
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May 4 (Mon.)	<u>Ten Nights in a Bar Room</u>	John Templeton
May 5 (Tues.)	<u>Carpenter of Rouen</u>	John Templeton
May 6 (Wed.)	<u>Carpenter of Rouen</u>	John Templeton
May 7 (Thurs.)	<u>Under the Gaslight</u>	John Templeton
May 8 (Fri.)	<u>Ticket-of-Leave Man</u>	John Templeton
May 9 (Sat.)	<u>The Maniac Lover and Ku Klux Klan</u>	
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May 13 (Wed.)	<u>The Barber of Seville</u>	Isabel McCulloch
May 14 (Thurs.)	<u>Don Pasquale</u>	Isabel McCulloch
May 15 (Fri.)	<u>The Barber of Seville</u>	Isabel McCulloch
May 16 (Sat.)	opera concert	Isabel McCulloch
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Oct. 16 (Fri.)	local concert	
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Oct. 19 - 24 (Mon. - Sat.) - six performances		
	minstrels	Skiff & Gaylord
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Nov. 9 (Mon.)	<u>The Heir at Law</u> and <u>The Irish Liar</u>	John Templeton

DATE	PERFORMANCE	COMPANY OR STAR
1868		
Nov. 10 (Tues.)	<u>All in the Downs and</u> <u>Po-ca-hon-tas</u>	John Templeton
Nov. 11 (Wed.)	<u>Avenger</u>	John Templeton
Nov. 12 (Thurs.)	<u>Under the Gaslight</u>	John Templeton
Nov. 13 (Fri.)	<u>Under the Gaslight</u>	John Templeton
Nov. 14 (Sat.)	<u>Under the Gaslight</u>	John Templeton
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Nov. 16 (Mon.)	<u>East Lynne and</u> <u>Sarah's Young Man</u>	J. V. Gilbert
Nov. 17 (Tues.)	<u>Our American Cousin</u>	J. V. Gilbert
Nov. 18 (Wed.)	<u>Leah</u>	J. V. Gilbert
Nov. 19 (Thurs.)	<u>The Belle of Faubourg</u>	J. V. Gilbert
Nov. 20 (Fri.)	<u>Under the Gaslight</u>	J. V. Gilbert
Nov. 21 (Sat.)	<u>Under the Gaslight</u> (matinee) <u>Under the Gaslight</u>	J. V. Gilbert
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Nov. 30 (Mon.)	<u>Lady of Lyons</u>	Charlotte Thompson
Dec. 1 (Tues.)	<u>Little Barefoot</u>	Charlotte Thompson
Dec. 2 (Wed.)	<u>Hunchback</u>	Charlotte Thompson
Dec. 3 (Thurs.)	<u>Foundling of Paris</u>	Charlotte Thompson
Dec. 4 (Fri.)	<u>Rich and Poor</u>	Charlotte Thompson
Dec. 5 (Sat.)	<u>Ingomar and</u> <u>Toodles</u>	Charlotte Thompson

DATE	PERFORMANCE	COMPANY OR STAR
1868		
Dec. 7 (Mon.)	<u>Fanchon the Cricket</u>	Charlotte Thompson
Dec. 8 (Tues.)	<u>Camille and Kiss in the Dark</u>	Charlotte Thompson
Dec. 9 (Wed.)	<u>East Lynne</u>	Charlotte Thompson
Dec. 10 (Thurs.)	<u>The Stranger</u>	Charlotte Thompson
Dec. 11 (Fri.)	<u>Serious Family</u>	Charlotte Thompson
Dec. 12 (Sat.)	<u>Wives as They Were</u> and <u>Rough Diamond</u>	Charlotte Thompson
Dec. 14 (Mon.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Dec. 15 (Tues.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Dec. 16 (Wed.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Dec. 17 (Thurs.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Dec. 18 (Fri.)	<u>Daughter of the Regiment</u>	Mr. & Mrs. Watkins
Dec. 19 (Sat.)	<u>Hidden Hand</u>	Mr. & Mrs. Watkins
Dec. 21 (Mon.)	<u>Smiles and Tears</u> and <u>To Oblige Benson</u>	Mr. & Mrs. Watkins
Dec. 22 (Tues.)	<u>Colleen Bawn</u>	Mr. & Mrs. Watkins
Dec. 23 (Wed.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Dec. 24 (Thurs.)	<u>After Dark</u>	Mr. & Mrs. Watkins
Dec. 25 (Fri.)	<u>After Dark</u>	Mr. & Mrs. Watkins
Dec. 26 (Sat.)	<u>After Dark</u>	Mr. & Mrs. Watkins
Dec. 28 (Mon.)	<u>After Dark</u>	Mr. & Mrs. Watkins

DATE	PERFORMANCE	COMPANY OR STAR
1868 - 1869		
Dec. 29 (Tues.)	<u>The Pioneer Patriot and</u> <u>The Spectre Bridegroom</u>	Mr. & Mrs. Watkins
Dec. 30 - Jan. 2 (Wed. - Sat.) - four performances	<u>Foul Play</u>	Mr. & Mrs. Watkins
Jan. 6 (Wed.)	concert	
Jan. 27 (Wed.)	local gymnastics & tableaux	
Jan. 30 (Sat.)	local gymnastics & tableaux	
Feb. 1 (Mon.)	<u>Lancashire Lass</u>	Gilbert Dramatic Co.
Feb. 2 (Tues.)	<u>The Honeymoon</u>	Gilbert Dramatic Co.
Feb. 3 (Wed.)	<u>Lost in London</u>	Gilbert Dramatic Co.
Feb. 4 (Thurs.)	<u>The Honeymoon</u>	Gilbert Dramatic Co.
Feb. 5 (Fri.)	<u>Blow for Blow</u>	Gilbert Dramatic Co.
Feb. 6 (Sat.)	<u>The Serious Family</u>	Gilbert Dramatic Co.
Feb. 15 (Mon.)	<u>Martha</u>	Marie Friederici
Feb. 16 (Tues.)	<u>Fra Diavolo</u>	Marie Friederici
Feb. 17 (Wed.)	<u>Der Freyschutz</u>	Marie Friederici
Feb. 18 (Thurs.)	<u>Faust</u>	Marie Friederici
Feb. 19 (Fri.)	<u>Magic Flute</u>	Marie Friederici
Feb. 20 (Sat.)	<u>Il Trovatore</u>	Marie Friederici
Feb. 22 - 27 (Mon. - Sat.) - seven performances	gymnastics, acrobatics, pantomime	Hanlon Brothers

DATE	PERFORMANCE	COMPANY OR STAR
1869		
March 1 - 6 (Mon. - Sat.)	- seven performances	
	<u>White Fawn</u>	B. F. Whitman and John Templeton
March 8 (Mon.)	<u>Cinderella</u>	B. F. Whitman Co.
March 9 (Tues.)	<u>Cinderella</u>	B. F. Whitman Co.
March 10 (Wed.)	<u>Cinderella</u>	B. F. Whitman Co.
March 11 (Thurs.)	<u>Undine</u>	B. F. Whitman Co.
March 12 (Fri.)	<u>Midsummer Night's Dream</u>	B. F. Whitman Co.
March 13 (Sat.)	<u>Cinderella</u> (matinee) <u>Midsummer Night's Dream</u>	B. F. Whitman Co.
March 29 - April 3 (Mon. - Sat.)	- seven performances	
	Peak Family Swiss Bell Ringers and the Berger Family, assisted by Sol Smith Russell	
April 14 (Wed.)	opera concert	Brignoli Co.
April 15 (Thurs.)	<u>Don Pasquale</u>	Brignoli Co.
April 16 (Fri.)	<u>Barber of Seville</u>	Brignoli Co.
April 17 (Sat.)	opera concert	Brignoli Co.
April 29 (Mon.)	<u>Don Pasquale</u>	Brignoli Co.
April 21 (Wed.)	Readings & Recitations	Mrs. O'Donovan
April 22 (Thurs.)	<u>Grand Duchess</u>	B. F. Whitman Co.
April 23 (Fri.)	<u>Cinderella</u>	B. F. Whitman Co.

DATE	PERFORMANCE	COMPANY OR STAR
1869		
April 24 (Sat.)	<u>Cinderella</u> (matinee) <u>White Fawn</u>	B. F. Whitman Co.
April 28 (Wed.)	<u>Robert Le Diable</u>	Armand-Grau Co.
April 29 (Thurs.)	<u>Don Giovanni</u>	Armand-Grau Co.
April 30 (Fri.)	<u>Der Freyschutz</u>	Armand-Grau Co.
May 1 (Sat.)	<u>Martha</u>	Armand-Grau Co.
May 3 (Mon.)	<u>Faust</u>	Armand-Grau Co.
May 4 (Tues.)	<u>Fidelio</u>	Armand-Grau Co.
May 6 (Thurs.)	<u>The Jewess</u>	Armand-Grau Co.
Oct. 18 (Mon.)	<u>Colleen Bawn</u>	Metropolitan Theatre Co.
Oct. 19 (Tues.)	<u>Poor of New York</u>	Met Theatre Co.
Oct. 20 (Wed.)	<u>Ticket-of-Leave Man</u>	Met Theatre Co.
Oct. 21 (Thurs.)	<u>La Tour de Nesle</u>	Met Theatre Co.
Oct. 22 (Fri.)	<u>French Spy</u>	Met Theatre Co.
Oct. 23 (Sat.)	<u>Jack Sheppard</u>	Met Theatre Co.
Oct. 25 - 30 (Mon. - Sat.)	- six performances minstrels	Skiff & Gaylord
Nov. 1 (Mon.)	<u>Mary Stuart</u>	Met Theatre Co.
Nov. 2 (Tues.)	<u>Deborah, The Jewish Maiden</u>	Met Theatre Co.

DATE	PERFORMANCE	COMPANY OR STAR
1869		
Nov. 3 (Wed.)	<u>Angelo, or The Actress</u> <u>of Padua</u>	Met Theatre Co.
Nov. 4 (Thurs.)	<u>Black-Eyed Susan</u>	Met Theatre Co.
Nov. 5 (Fri.)	<u>A Mother's Curse</u>	Met Theatre Co.
Nov. 6 (Sat.)	<u>Wept of Wish-ton-Wish and</u> <u>Robber's Wife</u>	Met Theatre Co.
Nov. 8 (Mon.)	<u>Field of the Cloth</u> <u>of Gold</u>	Mrs. James A. Oates Co.
Nov. 9 (Tues.)	<u>Field of the Cloth</u> <u>of Gold</u>	Mrs. Oates Co.
Nov. 10 (Wed.)	<u>Field of the Cloth</u> <u>of Gold</u>	Mrs. Oates Co.
Nov. 11 (Thurs.)	<u>Boston Peace Jubilee and</u> <u>Daughter of the Regiment</u>	Mrs. Oates Co.
Nov. 12 (Fri.)	<u>Rip Van Winkle and</u> <u>Boston Peace Jubilee</u>	Mrs. Oates Co.
Nov. 13 (Sat.)	<u>Field of the Cloth</u> <u>of Gold (matinee)</u> <u>Rip Van Winkle and</u> <u>Boston Peace Jubilee</u>	Mrs. Oates Co.
Nov. 15 (Mon.)	<u>Forty Thieves</u>	Mrs. Oates Co.
Nov. 16 (Tues.)	<u>Forty Thieves</u>	Mrs. Oates Co.
Nov. 17 (Wed.)	<u>Formosa</u>	Mrs. Oates Co.
Nov. 18 (Thurs.)	<u>Field of the Cloth</u> <u>of Gold</u>	Mrs. Oates Co.
Nov. 19 (Fri.)	<u>The Frolics of Paul and</u> <u>Nan, the Good-for-Nothing</u>	Mrs. Oates Co.

DATE	PERFORMANCE	COMPANY OR STAR
1869		
Nov. 20 (Sat.)	<u>Field of the Cloth</u> <u>of Gold</u> (matinee) <u>Po-ca-hon-tas</u> and <u>An Alarming Sacrifice</u>	Mrs. Oates Co.
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Nov. 29 - Dec. 4 (Mon. - Sat.)	- six performances minstrels	Newcomb
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Dec. 6 (Mon.)	<u>School</u>	John T. Ford Co.
Dec. 7 (Tues.)	<u>Home</u>	John T. Ford Co.
Dec. 8 (Wed.)	<u>Checkmate</u> and <u>The Irish Emigrant</u>	John T. Ford Co.
Dec. 9 (Thurs.)	<u>Blow for Blow</u>	John T. Ford Co.
Dec. 10 (Fri.)	<u>Caste</u>	John T. Ford Co.
Dec. 11 (Sat.)	<u>School</u> (matinee) <u>The Lancashire Lass</u>	John T. Ford Co.
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Dec. 13 (Mon.)	<u>Cricket on the Hearth</u> and <u>The Irish Tutor</u>	John T. Ford Co.
Dec. 14 (Tues.)	<u>Married Life</u> and <u>Irish Assurance</u>	John T. Ford Co.
Dec. 15 (Wed.)	<u>Home</u> (matinee) <u>Everybody's Friend</u> and <u>The Limerick Boy</u>	John T. Ford Co.
Dec. 16 (Thurs.)	<u>The Streets of New York</u>	John T. Ford Co.
Dec. 17 (Fri.)	<u>Rosedale</u>	John T. Ford Co.
Dec. 18 (Sat.)	<u>Hidden Hand</u>	John T. Ford Co.
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Dec. 20 (Mon.)	<u>Cinderella</u> and <u>A Quiet Family</u>	Chapman Sisters & C. B. Bishop

DATE	PERFORMANCE	COMPANY OR STAR
<hr/> 1869 - 1870 <hr/>		
Dec. 21 (Tues.)	<u>Ixion</u>	Chapmans & Bishop
Dec. 22 (Wed.)	<u>Aladdin and</u> <u>My Precious Betsy</u>	Chapmans & Bishop
Dec. 23 (Thurs.)	<u>Fra Diavolo and</u> <u>Wanted: 1,000 Milliners</u>	Chapmans & Bishop
Dec. 24 (Fri.)	<u>The Serious Family and</u> <u>Black-Eyed Susan</u>	Chapmans & Bishop
Dec. 25 (Sat.)	<u>Aladdin (matinee)</u> <u>Jenny Lind and</u> <u>Forty Thieves</u>	Chapmans & Bishop
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Jan 7 - 8 (Fri. & Sat.)	- three performances gymnastics, acrobatics, pantomime	Hanlon Brothers
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Jan. 10 - 11 (Mon & Tues.)	- two performances gymnastics, acrobatics, pantomime	Hanlon Brothers
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Jan. 31 (Mon.)	<u>The Daughter of the</u> <u>Regiment</u>	Mrs. Oates Co.
Feb. 1 (Tues.)	<u>Po-ca-hon-tas and</u> <u>Solon Shingle</u>	Mrs. Oates Co.
Feb. 2 (Wed.)	<u>Rip Van Winkle</u>	Mrs. Oates Co.
Feb. 3 (Thurs.)	<u>The Field of the Cloth</u> <u>of Gold</u>	Mrs. Oates Co.
Feb. 4 (Fri.)	<u>Alarming Sacrifice and</u> <u>Pride of the Market</u>	Mrs. Oates Co.
Feb. 5 (Sat.)	<u>Forty Thieves and</u> <u>Cold Heads and Young</u> <u>Hearts</u>	Mrs. Oates Co.

DATE	PERFORMANCE	COMPANY OR STAR
1870		
Feb. 7 - 12 (Mon. - Sat.) - seven performances		
	<u>The Fair One with the Golden Locks</u>	Mrs. Oates Co.
Feb. 14 (Mon.)	<u>Hamlet</u>	John T. Ford Co.
Feb. 15 (Tues.)	<u>Merchant of Venice</u>	John T. Ford Co.
Feb. 16 (Wed.)	<u>Romeo and Juliet</u>	John T. Ford Co.
Feb. 17 (Thurs.)	<u>Othello</u>	John T. Ford Co.
Feb. 18 (Fri.)	<u>Richelieu</u>	John T. Ford Co.
Feb. 19 (Sat.)	<u>Richard III</u>	John T. Ford Co.
Feb. 21 (Mon.)	<u>Virginius</u>	John T. Ford Co.
Feb. 22 (Tues.)	<u>Much Ado About Nothing</u>	John T. Ford Co.
Feb. 23 (Wed.)	<u>The Duke's Motto</u>	John T. Ford Co.
Feb. 24 (Thurs.)	<u>Faust</u>	Friederici Opera Co.
Feb. 25 (Fri.)	<u>The Jewess</u>	Friederici Opera Co.
Feb. 26 (Sat.)	<u>Don Giovanni</u>	Friederici Opera Co.
Feb. 28 - March 5 (Mon. - Sat.) - seven performances		
	Swiss Bell Ringers	
March 10 - 12 (Thurs. - Sat.) - three performances		
	three grand concerts	Carlotta Patti
March 15 (Tues.)	<u>Martha</u>	McCulloch & Brignoli
March 16 (Wed.)	<u>Il Trovatore</u>	McCulloch & Brignoli
March 17 (Thurs.)	<u>Lucia di Lammermoor</u>	McCulloch & Brignoli

DATE	PERFORMANCE	COMPANY OR STAR
1870		
March 18 (Fri.)	<u>Lucrezia Borgia</u>	McCulloch & Brignoli
March 19 (Sat.)	<u>Barber of Seville</u>	McCulloch & Brignoli
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March 28 - April 2 (Mon. - Sat.)	- eight performances	
	McEvoy's Hibernicon	
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April 11 (Mon.)	<u>Hunted Down</u>	Laura Keene
April 12 (Tues.)	<u>Our American Cousin</u>	Laura Keene
April 13 (Wed.)	<u>London Assurance</u>	Laura Keene
April 14 (Thurs.)	<u>She Stoops to Conquer</u>	Laura Keene
April 15 (Fri.)	<u>Frou Frou</u>	Laura Keene
April 16 (Sat.)	<u>Is She Mad?</u> and <u>Toodles</u>	Laura Keene
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April 18 (Mon.)	<u>Maritana</u>	Riching's Opera Co.
April 19 (Tues.)	<u>Bohemian Girl</u>	Riching's Opera Co.
April 20 (Wed.)	<u>La Sonnambula</u>	Riching's Opera Co.
April 21 (Thurs.)	<u>Norma</u>	Riching's Opera Co.
April 22 (Fri.)	<u>La Traviata</u>	Riching's Opera Co.
April 23 (Sat.)	<u>Doctor of Alcantara</u> (matinee) <u>Crown Diamonds</u>	Riching's Opera Co.
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May 25 (Wed.)	local concert	
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June 29 (Wed.)	local concert	
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DATE	PERFORMANCE	COMPANY OR STAR
Sept. 26 - Oct. 1 (Mon. - Sat.) - seven performances	minstrels	Skiff & Gaylord
Oct. 3 (Mon.)	<u>Lost in London</u> and <u>Irish Patriot</u>	Harvey's Comedy Co.
Oct. 4 (Tues.)	<u>Lost in London</u> and <u>Irish Patriot</u>	Harvey's Comedy Co.
Oct. 5 (Wed.)	<u>The Peep o'Day</u>	Harvey's Comedy Co.
Oct. 6 (Thurs.)	<u>The Peep o'Day</u>	Harvey's Comedy Co.
Oct. 7 (Fri.)	<u>Rip Van Winkle</u>	Harvey's Comedy Co.
Oct. 8 (Sat.)	<u>Rip Van Winkle</u> (matinee) <u>The Child-Stealer</u> and <u>Handy Andy</u>	
Oct. 10 (Mon.)	<u>Oliver Twist</u>	Harvey's Comedy Co.
Oct. 11 (Tues.)	<u>East Lynne</u>	Harvey's Comedy Co.
Oct. 12 (Wed.)	<u>Rory Otmore</u> and <u>Solon Shingle</u>	Harvey's Comedy Co.
Oct. 13 (Thurs.)	<u>The Child-Stealer</u> and <u>Handy Andy</u>	Harvey's Comedy Co.
Oct. 14 (Fri.)	<u>Colleen Bawn</u>	Harvey's Comedy Co.
Oct. 15 (Sat.)	<u>East Lynne</u> (matinee) <u>Rip Van Winkle</u>	Harvey's Comedy Co.
Oct. 17 - 22 (Mon. - Sat.) - eight performances	pantomime	
Oct. 24 (Mon.)	<u>My Precious Betsy</u> and <u>Kenilworth</u>	Chapmans & Bishop
Oct. 25 (Tues.)	<u>Cinderella</u> and <u>Young America</u>	Chapmans & Bishop

DATE	PERFORMANCE	COMPANY OR STAR
1870		
Oct. 26 (Wed.)	<u>Your Life's in Danger</u> and <u>The Sleeping Beauty</u>	Chapmans & Bishop
Oct. 27 (Thurs.)	<u>A Regular Fix</u> and <u>Pluto, or The Magic Lyre</u>	Chapmans & Bishop
Oct. 28 (Fri.)	<u>My Precious Betsy</u> and <u>Aladdin</u>	Chapmans & Bishop
Oct. 29 (Sat.)	<u>Your Life's in Danger</u> and <u>Forty Thieves</u>	Chapmans & Bishop
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Oct. 31 - Nov. 2 (Mon. - Wed.)	three performances minstrels	Harry McCarthy
Nov. 3 (Thurs.)	local concert	
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Nov. 7 (Mon.)	<u>Born to Good Luck</u> and <u>Mischievous Annie</u>	Laura Keene Co.
Nov. 8 (Tues.)	<u>Handy Andy</u> and <u>The Young Actress</u>	Laura Keene Co.
Nov. 9 (Wed.)	<u>Irish Lion</u> and <u>American Housekeeper</u> and <u>The Returned Volunteer</u>	Laura Keene Co.
Nov. 10 (Thurs.)	<u>Ticket-of-Leave Man</u>	Laura Keene Co.
Nov. 11 (Fri.)	<u>Irish Assurance</u> and <u>Yankee Modesty</u> and <u>Thrice Married</u>	Laura Keene Co.
Nov. 12 (Sat.)	<u>Ireland as It Was</u> and <u>Mischievous Annie</u>	
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Nov. 14 (Mon.)	<u>Richelieu</u>	Edwin Forrest
Nov. 15 (Tues.)	<u>Virginus</u>	Edwin Forrest
Nov. 16 (Wed.)	<u>Othello</u>	Edwin Forrest

DATE	PERFORMANCE	COMPANY OR STAR
1870		
Nov. 17 (Thurs.)	<u>King Lear</u>	Edwin Forrest
Nov. 18 (Fri.)	<u>Damon and Pythias</u>	Edwin Forrest
Nov. 19 (Sat.)	unidentified play (matinee) unidentified play	Effie Johns
Nov. 21 (Mon.)	<u>Richelieu</u>	Edwin Forrest
Nov. 22 (Tues.)	<u>Virginius</u>	Edwin Forrest
Nov. 23 (Wed.)	<u>King Lear</u>	Edwin Forrest
Nov. 24 (Thurs.)	<u>Hamlet</u>	Edwin Forrest
Nov. 25 (Fri.)	unidentified play	Edwin Forrest
Nov. 26 (Sat.)	<u>Fanchon the Cricket</u> (matinee) <u>Ten Nights in a Bar Room</u>	Effie Johns
Nov. 28 - Dec. 3 (Mon. - Sat.)	- seven performances minstrels	Skiff & Gaylord
Dec. 5 (Mon.)	<u>Partine</u>	Laura Keene Co.
Dec. 6 (Tues.)	<u>Cynthia, or The Gypsy Queen</u>	Laura Keene Co.
Dec. 7 (Wed.)	<u>Wept of the Wish-ton-Wish</u>	Laura Keene Co.
Dec. 8 (Thurs.)	<u>Broken Sword</u>	Laura Keene Co.
Dec. 9 (Fri.)	<u>French Spy</u>	Laura Keene Co.
Dec. 10 (Sat.)	<u>The Wild Cat</u>	Laura Keene Co.
Dec. 12 (Mon.)	<u>The Field of the Cloth of Gold and The Unfortunate</u>	Sophie Worrell

DATE	PERFORMANCE	COMPANY OR STAR
1870		
Dec. 13 (Tues.)	<u>Cinderella</u>	Sophie Worrell
Dec. 14 (Wed.)	<u>Black-Eyed Susan</u> and <u>Italian Brigands</u>	
Dec. 15 (Thurs.)	<u>The Grand Duchess</u> and <u>The French Dancing Master</u>	Sophie Worrell
Dec. 16 (Fri.)	<u>The Grand Duchess</u> and <u>Boston Peace Jubilee</u>	Sophie Worrell
Dec. 17 (Sat.)	<u>Cinderella</u> (matinee) <u>Eton Boy</u> and <u>Rip Van Winkle</u>	Sophie Worrell
Dec. 19 (Mon.)	<u>Solon Shingle</u> and <u>Don Leander</u>	Sophie Worrell
Dec. 20 (Tues.)	<u>Ixion</u>	Sophie Worrell
Dec. 21 (Wed.)	<u>The Field of the Cloth</u> <u>of Gold</u> and <u>Boston Peace Jubilee</u>	Sophie Worrell
Dec. 22 (Thurs.)	<u>Let Me Be</u> and <u>La Sonnambula</u>	Sophie Worrell
Dec. 23 (Fri.)	<u>Let Me Be</u> and <u>La Sonnambula</u>	Sophie Worrell
Dec. 24 (Sat.)	<u>Black-Eyed Susan</u>	Sophie Worrell
Dec. 26 (Mon.)	<u>Laughing Hyena</u> and <u>Ernani</u>	Lisa Weber
Dec. 27 (Tues.)	<u>Lurline</u> and <u>Laughing Hyena</u>	Lisa Weber
Dec. 28 (Wed.)	<u>Middy Ashore</u> and <u>The Village Beauty</u>	Lisa Weber
Dec. 29 (Thurs.)	<u>Ixion</u> and <u>Dead Shot</u>	Lisa Weber

DATE	PERFORMANCE	COMPANY OR STAR
1870 - 1871		
Dec. 30 (Fri.)	<u>Pluto</u>	Lisa Weber
Dec. 31 (Sat.)	<u>Ernani and</u> <u>Lucrezia Borgia</u>	Lisa Weber
Jan. 2 (Mon.)	<u>The School for Scandal</u>	Laura Keene
Jan. 3 (Tues.)	<u>Frou Frou</u>	Laura Keene
Jan. 4 (Wed.)	<u>Our American Cousin</u>	Laura Keene
Jan. 5 (Thurs.)	<u>She Stoops to Conquer</u>	Laura Keene
Jan. 6 (Fri.)	<u>London Assurance</u>	Laura Keene
Jan. 7 (Sat.)	<u>Hunted Down</u> (matinee)	Laura Keene
Jan. 12 (Thurs.)	<u>Ring and the Keeper</u> and <u>Pepito and</u> <u>Loves of Diana</u>	R. D'Orsay Ogden Co.
Jan. 13 (Fri.)	<u>Lisichen and Fritzschen</u> and <u>The Waterman of the Thames</u>	R. D'Orsay Ogden Co.
Jan. 14 (Sat.)	unidentified play (matinee) <u>Uncle Tom's Cabin</u>	R. D'Orsay Ogden Co.
Jan. 16 (Mon.)	<u>Uncle Tom's Cabin</u>	R. D'Orsay Ogden Co.
Jan. 17 (Tues.)	<u>The School for Scandal</u> and <u>Lisichen and Fritzschen</u>	R. D'Orsay Ogden Co.
Jan. 18 (Wed.)	<u>The School for Scandal</u>	R. D'Orsay Ogden Co.
Jan. 23 (Mon.)	<u>The Fair One with the</u> <u>Blonde Wig</u>	Mrs. Oates Co.
Jan. 24 (Tues.)	<u>A Prima Donna of a Night</u>	Mrs. Oates Co.

DATE	PERFORMANCE	COMPANY OR STAR
1871		
Jan. 25 (Wed.)	<u>Flower Girls of Paris</u>	Mrs. Oates Co.
Jan. 26 (Thurs.)	<u>The King's Secret</u>	Mrs. Oates Co.
Jan. 27 (Fri.)	<u>Daughter of the Regiment and Nan, the Good-for-Nothing</u>	Mrs. Oates Co.
Jan. 28 (Sat.)	<u>The Fair One with the Blonde Wig (matinee) Nan, the Good-for-Nothing</u>	Mrs. Oates Co.
Jan. 30 (Mon.)	<u>The Field of the Cloth of Gold</u>	Mrs. Oates Co.
Jan. 31 (Tues.)	<u>Little Faust</u>	Mrs. Oates Co.
Feb. 1 (Wed.)	<u>Little Faust</u>	Mrs. Oates Co.
Feb. 2 (Thurs.)	<u>La Belle Sauvage</u>	Mrs. Oates Co.
Feb. 3 (Fri.)	<u>King's Secret and Swedish Nightingale</u>	Mrs. Oates Co.
Feb. 4 (Sat.)	<u>Prima Donna of a Night</u>	Mrs. Oates Co.
Feb. 13 (Mon.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Feb. 14 (Tues.)	<u>Set in Gold</u>	Mr. & Mrs. Watkins
Feb. 15 (Wed.)	<u>Katy Darling</u>	Mr. & Mrs. Watkins
Feb. 16 (Thurs.)	<u>Mollie Bawn</u>	Mr. & Mrs. Watkins
Feb. 17 (Fri.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Feb. 18 (Sat.)	<u>Katy Darling (matinee) Hidden Hand</u>	Mr. & Mrs. Watkins
Feb. 20 (Mon.)	<u>Cleopatra, or Caught at Last</u>	Mr. & Mrs. Watkins

DATE	PERFORMANCE	COMPANY OR STAR
1871		
Feb. 21 (Tues.)	<u>A Warrior's Wife and Fit to Be a Duchess</u>	Mr. & Mrs. Watkins
Feb. 22 (Wed.)	<u>Pioneer Patriot</u>	Mr. & Mrs. Watkins
Feb. 23 (Thurs.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Feb. 24 (Fri.)	<u>Katy Darling and Nilsson's Come</u>	Mr. & Mrs. Watkins
Feb. 25 (Sat.)	<u>Kate Kearney and Pioneer Patriot</u>	Mr. & Mrs. Watkins
Feb. 27 (Mon.)	Grand Transformation Allegory	
Feb. 28 (Tues.)	lecture	Mr. De Cordova
March 2 (Thurs.)	lecture	Mr. De Cordova
March 6 (Mon.)	<u>Richelieu</u>	McKean Buchanan
March 7 (Tues.)	<u>Hamlet</u>	McKean Buchanan
March 8 (Wed.)	<u>Macbeth</u>	McKean Buchanan
March 9 (Thurs.)	<u>Richard III</u>	McKean Buchanan
March 10 (Fri.)	<u>The Merchant of Venice</u> and <u>There's Nothing Like It</u>	McKean Buchanan
March 11 (Sat.)	<u>Marble Heart</u> (matinee) <u>The Robber</u>	McKean Buchanan
March 13 - 15 (Mon. - Wed.) - four performances	Satsuma's Royal Japanese	
March 20 - 25 (Mon. - Sat.) - seven performances	magic act	De Castro

DATE	PERFORMANCE	COMPANY OR STAR
1871		
March 27 - April 1 (Mon. - Sat.)	- six performances	
	magic act	Davenport Bros.
April 3 (Mon.)	<u>Sinbad, the Sailor</u>	Lydia Thompson
April 4 (Tues.)	<u>Lurline</u>	Lydia Thompson
April 5 (Wed.)	<u>Paris</u>	Lydia Thompson
April 6 (Thurs.)	<u>Box and Cox</u> and <u>Brigands</u>	Lydia Thompson
April 7 (Fri.)	<u>A Day in Paris</u> and <u>Lurline</u>	Lydia Thompson
April 8 (Sat.)	<u>Sinbad, the Sailor</u> (matinee) <u>Nan, the Good-for-</u> <u>Nothing</u> and <u>Paris</u>	Lydia Thompson
April 17 (Mon.)	lecture: "The Great Virginian"	Rev. W. Watkin Hicks
April 24 (Mon.)	lecture	Henry M. Law
April 26 (Wed.)	concert	Christina Nilsson
April 27 (Thurs.)	concert	Christina Nilsson
May 1 (Mon.)	<u>Kind to a Fault</u> and <u>Much Ado about a</u> <u>Merchant of Venice</u>	Chapmans & Bishop
May 2 (Tues.)	<u>Checkmate</u> and <u>Little Jack Sheppard</u>	Chapmans & Bishop
May 3 (Wed.)	<u>Everybody's Friend</u> and <u>Po-ca-hon-tas</u>	Chapmans & Bishop

DATE	PERFORMANCE	COMPANY OR STAR
1871		
May 8 (Mon.)	local concert	
May 9 (Tues.)	minstrels	Skiff & Gaylord
May 10 (Wed.)	minstrels	Skiff & Gaylord
May 12 (Fri.)	local dance recital	
May 30 (Tues.)	local concert	
Sept. 22 (Fri.)	<u>Still Waters Run Deep</u> and <u>La Belle Sauvage</u>	John Templeton Co.
Sept. 23 (Sat.)	<u>Ten Nights in a</u> <u>Bar Room</u> (matinee) <u>Greek Slave</u> and <u>Married Life</u>	John Templeton Co.
Sept. 25 (Mon.)	<u>Self, or Fashion's</u> <u>Follies</u> and <u>Stage Struck</u>	John Templeton Co.
Sept. 26 (Tues.)	<u>East Lynne</u> and <u>London Assurance</u>	John Templeton Co.
Sept. 27 (Wed.)	<u>Heir at Law</u>	John Templeton Co.
Sept. 28 (Thurs.)	<u>Captain of the Watch</u> and <u>Ten Nights in a Bar Room</u>	John Templeton Co.
Sept. 29 (Fri.)	<u>Notre Dame</u> and <u>All the World's a Stage</u>	John Templeton Co.
Sept. 30 (Sat.)	<u>Love's Labor Lost</u> and <u>The Happy Man</u>	John Templeton Co.
Oct. 2 (Mon.)	<u>East Lynne</u> and <u>Seven Sisters</u>	John Templeton Co.

DATE	PERFORMANCE	COMPANY OR STAR
1871		
Oct. 3 (Tues.)	<u>Virgin of Vesta and</u> <u>The Savannah Fireman</u>	John Templeton Co.
Nov. 6 (Mon.)	<u>Alma, or Held in Bondage</u>	Girarday Co.
Nov. 7 (Tues.)	<u>Lady of Lyons</u>	Girarday Co.
Nov. 8 (Wed.)	<u>Caste</u>	Girarday Co.
Nov. 9 (Thurs.)	<u>Romeo and Juliet</u>	Girarday Co.
Nov. 10 (Fri.)	<u>Dora</u>	Girarday Co.
Nov. 11 (Sat.)	<u>Caste (matinee)</u> <u>The Ticket-of-Leave Man</u>	Girarday Co.
Nov. 20 (Mon.)	<u>Cinderella</u>	Sophie Worrell
Nov. 22 (Wed.)	<u>The Field of the Cloth</u> <u>of Gold</u>	Sophie Worrell
Nov. 23 (Thurs.)	<u>The Heathen Chinees</u>	Sophie Worrell
Nov. 24 (Fri.)	<u>Cinderella and</u> <u>Black-Eyed Susan</u>	Sophie Worrell
Nov. 25 (Sat.)	<u>Forty Thieves and</u> <u>Nan, the Good-for-Nothing</u>	Sophie Worrell
Nov. 27 (Mon.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Nov. 28 (Tues.)	<u>Hidden Hand</u>	Mr. & Mrs. Watkins
Nov. 29 (Wed.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Nov. 30 (Thurs.)	<u>Katy Darling</u>	Mr. & Mrs. Watkins
Dec. 1 (Fri.)	<u>Daughter of the Regiment</u>	Mr. & Mrs. Watkins
Dec. 2 (Sat.)	<u>Molly Bawn</u>	Mr. & Mrs. Watkins

DATE	PERFORMANCE	COMPANY OR STAR
1871 - 1872		
Dec. 4 (Mon.)	<u>Black-Eyed Susan and</u> <u>Irish Assurance and</u> <u>Yankee Modesty</u>	Girarday Co.
Dec. 5 (Tues.)	<u>Richard III</u>	Girarday Co.
Dec. 6 (Wed.)	<u>Richard III</u>	Girarday Co.
Dec. 7 (Thurs.)	<u>New Way to Pay Old Debts</u>	Girarday Co.
Dec. 8 (Fri.)	<u>Notre Dame</u>	Girarday Co.
Dec. 9 (Sat.)	<u>Richard III</u> (matinee) <u>Notre Dame</u>	Girarday Co.
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Dec. 18 (Mon.)	<u>Faust</u>	Formes-Habelman Co.
Dec. 19 (Tues.)	<u>Il Trovatore</u>	Formes-Habelman Co.
Dec. 20 (Wed.)	<u>Martha</u>	Formes-Habelman Co.
Dec. 21 (Thurs.)	<u>Der Freyschutz</u>	Formes-Habelman Co.
Dec. 22 (Fri.)	<u>Fra Diavolo</u>	Formes-Habelman Co.
Dec. 23 (Sat.)	<u>Merry Wives of Windsor</u>	Formes-Habelman Co.
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Dec. 26 (Tues.)	concert	Mrs. Chas. Moulton
Dec. 27 (Wed.)	concert	Mrs. Chas. Moulton
Dec. 28 - 30 (Thurs. - Sat.) - three performances		
	magic act	De Castro
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Jan. 10 (Wed.)	local minstrels	
Jan. 11 (Thurs.)	local gymnastics	
Jan. 12 (Fri.)	local gymnastics	

DATE	PERFORMANCE	COMPANY OR STAR
1872		
Jan. 15 - 20 (Mon. - Sat.)	- six performances	
	humorous lectures	De Cordova
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Jan. 22 (Mon.)	<u>Nan, the Good-for-</u> <u>Nothing and</u> <u>Prima Donna of a Night</u>	Mrs. Oates Co.
Jan. 23 (Tues.)	<u>Flower Girls of Paris</u>	Mrs. Oates Co.
Jan. 24 (Wed.)	<u>Fair One with the</u> <u>Blonde Wig</u>	Mrs. Oates Co.
Jan. 25 (Thurs.)	<u>Child of the Regiment</u>	Mrs. Oates Co.
Jan. 26 (Fri.)	<u>Bohemian Girl</u>	Mrs. Oates Co.
Jan. 27 (Sat.)	<u>Daughter of the</u> <u>Regiment</u> (matinee) <u>Little Faust</u>	Mrs. Oates Co.
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Jan. 29 (Mon.)	<u>Fortunio</u>	Mrs. Oates Co.
Jan. 30 (Tues.)	<u>The King's Secret</u>	Mrs. Oates Co.
Jan. 31 (Wed.)	<u>Child of the Regiment</u>	Mrs. Oates Co.
Feb. 1 (Thurs.)	<u>Fortunio</u>	Mrs. Oates Co.
Feb. 2 (Fri.)	<u>Prima Donna of Night and</u> <u>Swiss Swains</u>	Mrs. Oates Co.
Feb. 3 (Sat.)	<u>Fortunio</u> (matinee) <u>Your Life's in Danger and</u> <u>Field of the Cloth of Gold</u>	Mrs. Oates Co.
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Feb. 5 (Mon.)	concert	Theodore Thomas Orchestra
Feb. 6 (Tues.)	concert	Theodore Thomas Orchestra
Feb. 7 - 10 (Wed. - Sat.)	- four performances	
	Blind Tom, pianist	
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DATE	PERFORMANCE	COMPANY OR STAR
1872		
Feb. 12 (Mon.)	<u>Caste</u>	Chas. Wyndham Co.
Feb. 13 (Tues.)	<u>Still Waters Run Deep</u> and <u>A Happy Pair</u>	Chas. Wyndham Co.
Feb. 14 (Wed.)	<u>Caste</u>	Chas. Wyndham Co.
Feb. 15 (Thurs.)	<u>Milky White</u>	Chas. Wyndham Co.
Feb. 16 (Fri.)	<u>The Lancers</u>	Chas. Wyndham Co.
Feb. 17 (Sat.)	<u>The Lancers</u> (matinee) <u>The Lancers</u>	Chas. Wyndham Co.
Feb. 19 (Mon.)	<u>Ours</u>	Chas. Wyndham Co.
Feb. 20 (Tues.)	<u>Saratoga</u>	Chas. Wyndham Co.
Feb. 21 (Wed.)	<u>Home and</u> <u>Mephisto's Mission</u>	Chas. Wyndham Co.
Feb. 22 (Thurs.)	<u>Divorce</u>	Chas. Wyndham Co.
Feb. 23 (Fri.)	<u>Saratoga</u>	Chas. Wyndham Co.
Feb. 24 (Sat.)	<u>Saratoga</u> (matinee) <u>Divorce</u>	Chas. Wyndham Co.
Feb. 26 (Mon.)	<u>Mary Stuart</u>	Mme. Janaushek
Feb. 27 (Tues.)	<u>Deborah</u>	Mme. Janaushek
Feb. 28 (Wed.)	<u>Chesney Wold</u>	Mme. Janaushek
Feb. 29 (Thurs.)	<u>Macbeth</u>	Mme. Janaushek
March 1 (Fri.)	<u>Medea</u>	Mme. Janaushek
March 2 (Sat.)	<u>A Winter's Tale</u>	Mme. Janaushek
March 4 - 9 (Mon. - Sat.)	- seven performances Abbot Pantomime Troupe	

DATE	PERFORMANCE	COMPANY OR STAR
1872		
March 11 (Mon.)	<u>A Pretty Piece of Business and David Garrick</u>	Lingard Troupe
March 12 (Tues.)	<u>Delicate Ground and Naval Engagements</u>	Lingard Troupe
March 13 (Wed.)	<u>A Wonderful Woman and Marriage at Any Price</u>	Lingard Troupe
March 14 (Thurs.)	<u>War to the Knife and Day after the Wedding</u>	Lingard Troupe
March 15 (Fri.)	<u>David Garrick and Little Toddlekins</u>	Lingard Troupe
March 16 (Sat.)	<u>Little Toddlekins (matinee) Pretty Piece of Business and Naval Engagements</u>	Lingard Troupe
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March 18 - 23 (Mon. - Sat.) - eight performances	pantomime, burlesque	Leon Bros. Troupe
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March 25 (Mon.)	<u>Blue Beard</u>	Lydia Thompson
March 26 (Tues.)	<u>Nymphs of the Lurleberg</u>	Lydia Thompson
March 27 (Wed.)	<u>Sinbad, the Sailor</u>	Lydia Thompson
March 28 (Thurs.)	<u>Brigands and A Day in Paris</u>	Lydia Thompson
March 27 (Fri.)	<u>Kenilworth</u>	Lydia Thompson
March 28 (Sat.)	<u>Blue Beard</u>	Lydia Thompson
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April 1 (Mon.)	<u>Lurline</u>	Lydia Thompson
April 2 (Tues.)	<u>Blue Beard (matinee) Kenilworth</u>	Lydia Thompson

DATE	PERFORMANCE	COMPANY OR STAR
1872		
April 3 (Wed.)	<u>Sinbad, the Sailor</u>	Lydia Thompson
April 11 - 13 (Thurs. - Fri.)	- four performances ballet, pantomime	Martinetti-Ravel
April 15 (Mon.)	<u>Richard III</u>	J. B. Booth, Jr.
April 16 (Tues.)	<u>Othello</u>	J. B. Booth, Jr.
April 17 (Wed.)	<u>Romeo and Juliet</u> and <u>Taming of the Shrew</u>	J. B. Booth, Jr.
April 24 (Wed.)	local concert	
April 25 (Thurs.)	<u>Poor Gentleman</u> and <u>Solon Shingle</u>	John E. Owens
April 26 (Fri.)	<u>Heir-at-Law</u> and <u>Toodles</u>	John E. Owens
April 27 (Sat.)	<u>Delicate Ground</u> and <u>Solon Shingle</u> (matinee) <u>Everybody's Friend</u> and <u>Solon Shingle</u>	John E. Owens
April 29 (Mon.)	<u>Paul Pry</u> and <u>The Happiest Day of</u> <u>My Life</u>	John E. Owens
May 1 (Wed.)	lecture	Rev. W. H. Milburn
May 2 (Thurs.)	lecture	Rev. W. H. Milburn
May 16 - 18 (Thurs. - Sat.)	- four performances magic act and ventriloquism	Zera

DATE	PERFORMANCE	COMPANY OR STAR
1872		
May 20 (Mon.)	lecture: "Girls"	Olive Logan
May 21 (Tues.)	lecture: "The Passions"	Olive Logan
May 22 (Wed.)	lecture: "Nice Young Men"	Olive Logan
May 23 (Thurs.)	lecture: "Girls"	Olive Logan
May 24 (Fri.)	minstrels	Skiff & Gaylord
May 25 (Sat.)	minstrels	Skiff & Gaylord
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June 6 (Thurs.)	local concert	
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June 29 (Sat.)	lecture	Geo. Francis Train
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July 1 (Mon.)	lecture	Geo Francis Train
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Sept. 26 (Thurs.)	local minstrels	
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Oct. 3 (Thurs.)	local minstrels	
Oct. 4 (Fri.)	local minstrels	
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Oct. 7 (Mon.)	<u>Il Trovatore</u>	John Templeton
Oct. 8 (Tues.)	<u>Maritana</u>	John Templeton
Oct. 9 (Wed.)	<u>Bohemian Girl</u> and <u>Assurance</u>	John Templeton
Oct. 10 (Thurs.)	<u>Fra Diavolo</u>	John Templeton
Oct. 11 (Fri.)	unidentified	John Templeton
Oct. 12 (Sat.)	opera concert	John Templeton
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DATE	PERFORMANCE	COMPANY OR STAR
1872		
Oct. 14 (Mon.)	<u>Baron's Daughter</u> and <u>Waterman</u>	Lelia Ellis
Oct. 15 (Tues.)	<u>Lischen and Fritzschen</u> and <u>Poor Fillicoddy</u>	Lelia Ellis
Oct. 16 (Wed.)	<u>Baron's Daughter</u> and "gem concert"	Lelia Ellis
Oct. 17 (Thurs.)	local minstrels	
Oct. 18 (Fri.)	local minstrels	
Oct. 21 (Mon.)	<u>The Reconciliation</u> and <u>A Trip to Richmond</u>	Lelia Ellis
Oct. 22 (Tues.)	<u>Waterman</u> and <u>When the Cat's Away . . .</u>	Lelia Ellis
Oct. 24 - 26 (Thurs. - Sat.)	- four performances opera concerts	Pomeroy-Snedair Co.
Oct. 31 (Thurs.)	<u>Lady Audley's Secret</u>	Mrs. D. P. Bowers
Nov. 1 (Fri.)	<u>Elizabeth, Queen of</u> <u>England</u>	Mrs. D. P. Bowers
Nov. 2 (Sat.)	<u>Lady of Lyons</u> (matinee) <u>Mary Stuart</u>	Mrs. D. P. Bowers
Nov. 4 - 7 (Mon. - Thurs.)	- four performances variety	Mutum in Parvo Co.
Nov. 15 - 16 (Fri. - Sat.)	- three performances magic act	Anderson
Nov. 29 (Fri.)	violin recital	Ole Ball
Nov. 30 (Sat.)	violin recital	Ole Ball

DATE	PERFORMANCE	COMPANY OR STAR
1872 - 1873		
Dec. 3 (Tues.)	<u>Little Don Giovanni</u> and <u>Barney's Courtship</u> and <u>Betsy Baker</u>	Chapman Sisters
Dec. 4 (Wed.)	<u>Ixion</u>	Chapman Sisters
Dec. 5 (Thurs.)	<u>Fra Diavolo</u> and <u>Nan, the Good-for-Nothing</u>	Chapman Sisters
Dec. 6 (Fri.)	<u>Aladdin II</u>	Chapman Sisters
Dec. 7 (Sat.)	<u>Gold Demon</u>	Chapman Sisters
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Dec. 13 (Fri.)	<u>Poisoned</u> and <u>A Sparkling Legacy</u>	Savannah Amateur Thespian Society
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Dec. 23 (Mon.)	<u>Old Curiosity Shop</u>	Katie Putnam
Dec. 24 (Tues.)	<u>Meg's Diversion</u> and <u>Little Rebel</u>	Katie Putnam
Dec. 25 (Wed.)	<u>Sans Souci</u> and <u>Laughing Hyena</u>	Katie Putnam
Dec. 26 (Thurs.)	unidentified play	
Dec. 27 (Fri.)	<u>Fanchon the Cricket</u>	Katie Putnam
Dec. 28 (Sat.)	<u>Child of the Regiment</u> (matinee) <u>Rosedale</u>	Katie Putnam
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Dec. 30 (Mon.)	<u>Romeo and Juliet</u>	Katie Putnam
Dec. 31 (Tues.)	<u>Meg's Diversion</u> and <u>The Little Rebel</u>	Katie Putnam
Jan. 1 (Wed.)	<u>Lady of Lyons</u> and <u>Smiths and Browns</u>	Katie Putnam

DATE	PERFORMANCE	COMPANY OR STAR
1873		
Jan. 2 (Thurs.)	<u>Fanchon the Cricket</u>	Katie Putnam
Jan. 3 (Fri.)	<u>The Honeymoon and The Happy Pair</u>	Katie Putnam
Jan. 4 (Sat.)	<u>The Little Treasure</u> (matinee) <u>The Brigand Queen and Stage Struck</u>	Katie Putnam
Jan. 6 (Mon.)	<u>Fortunio</u>	Mrs. Oates Co.
Jan. 7 (Tues.)	<u>Les Bavards and Two Puddifoots</u>	Mrs. Oates Co.
Jan. 8 (Wed.)	<u>Flower Girls of Paris</u>	Mrs. Oates Co.
Jan. 9 (Thurs.)	<u>Alarming Sacrifice and Prima Donna of a Night</u>	Mrs. Oates Co.
Jan. 10 (Fri.)	<u>Grand Duchess</u>	Mrs. Oates Co.
Jan. 11 (Sat.)	<u>Les Bavards (matinee) Child of the Regiment and Nan, the Good-for-Nothing</u>	Mrs. Oates Co.
Jan. 15 - 17 (Wed. - Fri.)	- three performances <u>Rip Van Winkle</u>	Joseph Jefferson
Jan. 20 - 25 (Mon. - Sat.)	- seven performances pantomime	George L. Fox Co.
Jan. 27 (Mon.)	<u>Mary Stuart</u>	Mme. Janaushek
Jan. 28 (Tues.)	<u>Deborah</u>	Mme. Janaushek
Jan. 29 (Wed.)	<u>Chesney Wold</u>	Mme. Janaushek
Jan. 30 (Thurs.)	<u>Chesney Wold</u>	Mme. Janaushek

DATE	PERFORMANCE	COMPANY OR STAR
1873		
Jan. 31 (Fri.)	<u>Adrienne LeCouvreur</u>	Mme. Janaushek
Feb. 1 (Sat.)	<u>Adrienne LeCouvreur</u> (matinee) <u>Macbeth</u>	Mme. Janaushek
Feb. 8 (Sat.)	minstrels	Deprez & Benedict
Feb. 10 - 12 (Mon. - Wed.)	three performances minstrels	Duprez & Benedict
Feb. 15 (Sat.)	local variety	
Feb. 17 (Mon.)	<u>Hamlet</u>	Lawrence Barrett
Feb. 18 (Tues.)	<u>Romeo and Juliet</u>	Lawrence Barrett
Feb. 19 (Wed.)	<u>Julius Caesar</u>	Lawrence Barrett
Feb. 20 - 22 (Thurs. - Sat.)	four performances Swiss Bell Ringers	Berger Family
Feb. 24 (Mon.)	a masquerade ball	
Feb. 25 (Thurs.)	a masquerade ball	
Feb. 28 (Fri.)	<u>Richelieu</u>	Lawrence Barrett
March 1 (Sat.)	<u>Money</u> (matinee) <u>Julius Caesar</u>	Lawrence Barrett
March 5 (Wed.)	<u>Victims and</u> <u>Solon Shingle</u>	John E. Owens
March 6 (Thurs.)	<u>Happiest Day of My</u> <u>Life and</u> <u>Forty Winks and</u> <u>Live Indian</u>	John E. Owens

DATE	PERFORMANCE	COMPANY OR STAR
1873		
March 7 (Fri.)	local minstrels	
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March 19 - 27 (Wed. - Thurs.)	- fourteen performances	
	art entertainment	Prof. Cromwell
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April 2 (Wed.)	minstrels	Cal Wagner
April 3 (Thurs.)	minstrels	Cal Wagner
April 4 (Fri.)	<u>Across the Continent</u>	Oliver Doud Byron
April 5 (Sat.)	<u>Across the Continent</u> (matinee)	
	<u>Ben McCullough</u>	Oliver Doud Byron
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April 7 (Mon.)	<u>Ben McCullough</u>	Oliver Doud Byron
April 8 (Tues.)	<u>Jane Eyre</u>	Charlotte Thompson
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April 14 (Mon.)	a masked ball	
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April 28 (Mon.)	<u>The Miser of Marseille</u> and <u>The Spectre Bridegroom</u>	Arkwright Amateur Association
May 2 (Fri.)	<u>The Miser of Marseille</u> and <u>Hidden Crime</u>	Arkwright A. A.
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May 9 (Fri.)	<u>Othello</u>	Arkwright A. A.
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May 16 (Fri.)	<u>Othello</u>	Arkwright A. A.
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May 21 - 23 (Wed. - Fri.)	- three performances	
	concert	Watts Brass Band
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DATE	PERFORMANCE	COMPANY OR STAR
1873		
May 28 (Wed.)	<u>Othello</u>	Arkwright A. A.
June 2 (Mon.)	<u>Maiden's Sacrifice</u> and <u>Irish Lion</u>	Arkwright A. A.
June 6 (Fri.)	<u>Lady of Lyons</u>	Arkwright A. A.
June 13 (Fri.)	<u>George Barnwell</u> and <u>Genius Befogged</u>	Arkwright A. A.
June 20 (Fri.)	<u>Maiden's Sacrifice</u> and <u>Captain Jack</u>	Arkwright A. A.
June 25 (Wed.)	<u>The Rough Diamond</u> and <u>Captain Jack</u>	Arkwright A. A.
June 27 (Fri.)	<u>Love in Humble Life</u> and <u>The Double-Bedded Room</u> and <u>The Rough Diamond</u>	Arkwright A. A.
June 28 (Sat.)	<u>Captain Jack</u> and <u>The Double-Bedded Room</u>	Arkwright A. A.
July 1 (Tues.)	<u>Captain Jack</u> and <u>The Rough Diamond</u> (matinee)	Arkwright A. A.
July 3 (Thurs.)	<u>Tailor of Tamworth</u> and <u>The Fruits of the Wine Cup</u>	Arkwright A. A.
July 9 (Wed.)	<u>The Rendezvous</u> and <u>The Fruits of the Wine Cup</u>	Arkwright A. A.
July 11 (Fri.)	<u>Damon and Pythias</u>	Arkwright A. A.

DATE	PERFORMANCE	COMPANY OR STAR
1873		
July 16 (Wed.)	<u>Damon and Pythias</u>	Arkwright A. A.
July 18 (Fri.)	<u>Lady of Lyons</u>	Arkwright A. A.
July 24 (Thurs.)	<u>Deborah</u>	Arkwright A. A.
Oct. 9 - 11 (Thurs. - Sat.) - three performances	minstrels	Duprez & Benedict
Oct. 16 (Thurs.)	local musical entertainment	
Oct. 20 - 25 (Mon. - Sat.) - seven performances	vaudeville	Lulu Combination
Nov. 3 (Mon.)	<u>The Ice Witch</u>	John T. Ford Co.
Nov. 4 (Tues.)	<u>The Ice Witch</u>	John T. Ford Co.
Nov. 5 (Wed.)	<u>The New Magdalen and The Little Miseries of Human Life</u>	John T. Ford Co.
Nov. 6 - 8 (Thurs. - Sat.) - three performances	magic act	Fay & Harcourt
Nov. 12 - 15 (Wed. - Sat.) - five performances	minstrels	Duprez & Benedict
Nov. 17 (Mon.)	<u>Alma, or Held in Bondage</u>	Lillie Eldridge
Nov. 18 (Tues.)	<u>Hunchback</u>	Lillie Eldridge
Nov. 19 (Wed.)	<u>Mignon</u>	Lillie Eldridge
Nov. 20 (Thurs.)	<u>School</u>	Lillie Eldridge
Nov. 21 (Fri.)	<u>Romeo and Juliet</u>	Lillie Eldridge

DATE	PERFORMANCE	COMPANY OR STAR
1873		
Nov. 22 (Sat.)	<u>School</u> (matinee) <u>Olive</u>	Lillie Eldridge
Nov. 24 (Mon.)	<u>Our Daisy and</u> <u>To Oblige Benson</u>	Mr. & Mrs. Watkins
Nov. 25 (Tues.)	<u>Trodden Down</u>	Mr. & Mrs. Watkins
Nov. 26 (Wed.)	<u>Rip Van Winkle</u>	Mr. & Mrs. Watkins
Nov. 27 (Thurs.)	<u>Kathleen Mavourneen</u>	Mr. & Mrs. Watkins
Nov. 28 (Fri.)	<u>New Magdalen</u>	Mr. & Mrs. Watkins
Nov. 29 (Sat.)	<u>Rip Van Winkle</u> (matinee) <u>Hidden Hand</u>	Mr. & Mrs. Watkins
Dec. 1 - 6 (Mon. - Sat.) - seven performances	<u>Black Crook</u>	Bidwell & McDonough
Dec. 18 (Thurs.)	burlesque on <u>Don</u> <u>Giovanni</u> and <u>Peter Spike</u>	Chapman Sisters
Dec. 19 (Fri.)	<u>Leo and Lotus</u>	Chapman Sisters
Dec. 20 (Sat.)	<u>Rip Van Winkle</u>	Joseph Jefferson
Dec. 22 (Mon.)	<u>The Gold Demon and</u> <u>A Kiss in the Dark</u>	Chapman Sisters
Dec. 23 (Tues.)	<u>The Wrong Man and</u> <u>Little Don Giovanni</u>	Chapman Sisters
Dec. 24 (Wed.)	burlesque on <u>Fra Diavolo</u>	Chapman Sisters
Dec. 25 (Thurs.)	<u>Your Life's in Danger</u> and <u>Aladdin</u>	Chapman Sisters
Dec. 26 (Fri.)	<u>Checkmate</u> and burlesque on <u>Fra Diavolo</u>	Chapman Sisters

DATE	PERFORMANCE	COMPANY OR STAR
1873 - 1874		
Dec. 27 (Sat.)	unidentified play (matinee and evening)	Chapman Sisters
Dec. 29 (Mon.)	<u>The Grand Duchess</u>	Mrs. Oates Co.
Dec. 30 (Tues.)	<u>The King's Secret</u>	Mrs. Oates Co.
Dec. 31 (Wed.)	<u>Fortunio</u>	Mrs. Oates Co.
Jan. 1 (Thurs.)	<u>Flower Girls of Paris</u>	Mrs. Oates Co.
Jan. 2 (Fri.)	<u>Mme. Angot's Child</u>	Mrs. Oates Co.
Jan. 3 (Sat.)	<u>Grand Duchess</u> (matinee) <u>Child of the Regiment</u>	Mrs. Oates Co.
Jan. 5 (Mon.)	<u>Les Bavards</u>	Mrs. Oates Co.
Jan. 6 (Tues.)	<u>Prima Donna of a Night</u>	Mrs. Oates Co.
Jan. 7 (Wed.)	<u>Mme. Angot's Child</u>	Mrs. Oates Co.
Jan. 8 (Thurs.)	<u>Bohemian Girl</u>	Mrs. Oates Co.
Jan. 9 (Fri.)	<u>Richard III</u>	Lawrence Barrett
Jan. 10 (Sat.)	<u>Rosedale</u> (matinee) <u>Hamlet</u>	Lawrence Barrett
Jan. 12 - 14 (Mon. - Wed.)	- three performances <u>Help!</u>	Joseph Murphy
Jan. 22 - 24 (Thurs. - Sat.)	- four performances <u>Mr. and Mrs. Candle at</u> <u>Home and</u> <u>Preacher from Hepsidam</u>	Alf Burnett and Helen Nash

DATE	PERFORMANCE	COMPANY OR STAR
1874		
Jan. 26 (Mon.)	<u>Old Curiosity Shop</u>	Katie Putnam
Jan. 27 (Tues.)	<u>Happy Pair</u> and <u>Blade O'Grass</u>	Katie Putnam
Jan. 28 (Wed.)	<u>Fanchon the Cricket</u>	Katie Putnam
Jan. 29 (Thurs.)	<u>Meg's Diversion</u> and <u>Little Rebel</u>	Katie Putnam
Jan. 30 (Fri.)	<u>Sans Souci</u>	Katie Putnam
Jan. 31 (Sat.)	<u>Child of the Regiment</u> (matinee) <u>Nan, the Good-for-</u> <u>Nothing</u> and <u>Po-ca-hon-tas</u>	Katie Putnam
Feb. 6 (Fri.)	<u>Divorce</u>	Fifth Ave. Theatre Combination
Feb. 7 (Sat.)	unidentified play (matinee) <u>Article 47</u>	Fifth Ave. Theatre Combination
Feb. 12 - 14 (Thurs. - Sat.) - three performances	San Francisco Minstrels	
Feb. 20 - 21 (Fri. & Sat.) - three performances	minstrels	Cal Wagner
March 2 (Mon.)	minstrels	Cal Wagner
March 3 (Tues.)	minstrels	Cal Wagner
March 4 (Wed.)	<u>Aladdin</u>	Wallace Sisters
March 5 (Thurs.)	<u>Field of the Cloth</u> <u>of Gold</u>	Wallace Sisters

DATE	PERFORMANCE	COMPANY OR STAR
1874		
March 23 - 26 (Mon. - Thurs.)	- four performances	
	<u>Humpty Dumpty</u> (pantomime)	Fox and Denier
March 30 (Mon.)	<u>Dr. Pangloss</u> and <u>Young America</u>	John E. Owens
March 31 (Tues.)	<u>Victims</u> and <u>Solon Shingle</u>	John E. Owens
April 1 (Wed.)	<u>Everybody's Friend</u> and <u>Forty Winks</u>	John E. Owens
April 2 (Thurs.)	<u>Married Life</u> and <u>Solon Shingle</u>	John E. Owens
April 7 (Tues.)	lecture	Rev. Theo. Niemann
April 11 (Sat.)	<u>Buffalo Bill</u>	Lannier's Dramatic Co.
April 13 - 15 (Mon. - Wed.)	- four performances	
	<u>Hibernicon</u> and <u>The Haunted Guide</u>	McEvoy
April 24 (Fri.)	<u>The Temptation</u>	Mr. & Mrs. Watkins
April 25 (Sat.)	<u>The Temptation</u> (matinee) <u>His Worst Enemy</u>	Mr. & Mrs. Watkins
April 27 (Mon.)	local concert	
May 4 (Mon.)	<u>The Temptation</u>	Mr. & Mrs. Watkins
May 5 (Tues.)	<u>His Worst Enemy</u>	Mr. & Mrs. Watkins

DATE	PERFORMANCE	COMPANY OR STAR
1874		
May 18 (Mon.)	lecture: "The Daughters of Evil"	Mrs. Westmoreland
May 19 (Tues.)	local children's recital	
May 25 (Mon.)	<u>Medea</u>	Thespian Amateur Association
June 4 (Thurs.)	concert	Leo Mahrtens
June 10 (Wed.)	<u>The Virgin of Vesta</u>	Thespian Amateur Association
August 20 (Thurs.)	<u>The Comical Countess</u> and <u>A Silent Woman</u>	The Wallacks
August 21 (Fri.)	<u>The Irish Heiress</u> and <u>Torturing Tame Turtles</u>	The Wallacks
August 24 (Mon.)	<u>Swiss Cottage</u> and <u>Stratagem Better than</u> <u>Force</u>	The Wallacks
August 28 (Fri.)	<u>Christine of Warsaw</u> and <u>Box and Cox</u>	The Wallacks
Sept. 24 (Thurs.)	<u>Arrah Na Pogue</u>	George Hooper
Sept. 25 (Fri.)	<u>Colleen Bawn</u>	George Hooper
Sept. 26 (Sat.)	<u>Colleen Bawn</u> (matinee) <u>Ticket-of-Leave Man</u>	George Hooper
Oct. 7 (Wed.)	<u>Hob-Be-De-Hoy</u>	Sheridan, Mack & Day

DATE	PERFORMANCE	COMPANY OR STAR
1874		
Oct. 8 (Thurs.)	<u>Robert Macaire</u>	Sheridan, Mack & Day
Oct. 9 (Fri.)	<u>Old Dame Trot</u>	Sheridan, Mack & Day
Oct. 10 (Sat.)	unidentified play (matinee) <u>Robert Macaire</u>	Sheridan, Mack & Day
Oct. 19 (Mon.)	minstrels	J. H. Haverly
Oct. 20 (Tues.)	minstrels	J. H. Haverly
Oct. 26 - 31 (Mon. - Sat.) - nine performances	marionette show	Anglo-American Marionettes
Nov. 10 (Tues.)	local tableaux	
Nov. 16 (Mon.)	<u>The Grand Duchess</u>	Holman Opera Co.
Nov. 17 (Tues.)	<u>Bohemian Girl</u>	Holman Opera Co.
Nov. 18 (Wed.)	<u>Orphee aux Enfers</u>	Holman Opera Co.
Nov. 19 (Thurs.)	<u>The Grand Duchess</u> (matinee) <u>Barbe Bleu</u>	Holman Opera Co.
Nov. 20 (Fri.)	<u>La Sonnambula</u>	Holman Opera Co.
Nov. 23 (Mon.)	<u>Griffith Gaunt</u>	Mr. & Mrs. Watkins
Nov. 24 (Tues.)	<u>The Temptation</u>	Mr. & Mrs. Watkins
Nov. 25 (Wed.)	<u>The Hidden Hand</u>	Mr. & Mrs. Watkins
Nov. 27 (Fri.)	<u>The French Spy</u>	Mr. & Mrs. Watkins
Nov. 28 (Sat.)	<u>Esmeralda</u> (matinee) <u>Esmeralda</u>	Mr. & Mrs. Watkins

DATE	PERFORMANCE	COMPANY OR STAR
1874 - 1875		
Nov. 30 (Mon.)	<u>Elizabeth</u>	Mrs. F. W. Lander
Dec. 1 (Tues.)	<u>Marie Antoinette</u>	Mrs. F. W. Lander
Dec. 2 (Wed.)	<u>Antony and Cleopatra</u>	Mrs. F. W. Lander
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Dec. 16 (Wed.)	<u>Rosedale</u>	E. B. Brown Co.
Dec. 17 (Thurs.)	<u>Marble Heart</u>	E. B. Brown Co.
Dec. 18 (Fri.)	<u>Enoch Arden</u>	E. B. Brown Co.
Dec. 19 (Sat.)	<u>The Streets of New York</u>	E. B. Brown Co.
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Dec. 22 & 23 (Tues. & Wed.) - three performances		
	<u>Humpty Dumpty</u> (pantomime)	George L. Fox
Dec. 25 (Fri.)	ventriloquist act	Prof. Blitz
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Dec. 29 (Tues.)	<u>Who's Wife</u>	Ada Gray
Dec. 30 (Wed.)	<u>East Lynne</u> (matinee) <u>Camille</u>	Ada Gray
Dec. 31 (Thurs.)	<u>Article 47</u>	Ada Gray
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Jan. 8 (Fri.)	<u>Richelieu</u>	Lawrence Barrett
Jan. 9 (Sat.)	<u>Lady of Lyons</u> (matinee) <u>Merchant of Venice</u>	Lawrence Barrett
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Jan. 12 (Tues.)	<u>Pearl of Savoy</u>	Katie Putnam
Jan. 13 (Wed.)	<u>Little Barefoot</u>	Katie Putnam
Jan. 14 (Thurs.)	<u>Mary Stuart</u>	Mme. Janaushek
Jan. 15 (Fri.)	<u>Earl of Essex</u>	Mme. Janaushek

DATE	PERFORMANCE	COMPANY OR STAR
1875		
Jan. 16 (Sat.)	<u>Temptation</u> (matinee) <u>Deborah</u>	Mme. Janauschek
Jan. 18 (Mon.)	<u>Barber of Seville</u>	Adelaide Phillips
Jan. 19 (Tues.)	<u>Don Pasquale</u>	Adelaide Phillips
Jan. 20 (Wed.)	opera concert	Adelaide Phillips
Jan. 22 (Fri.)	<u>Barber of Seville</u>	Adelaide Phillips
Jan. 23 (Sat.)	<u>L'Ombra</u>	Adelaide Phillips
Jan. 25 (Mon.)	<u>Lady Audley's Secret</u>	Mrs. D. P. Bowers
Jan. 26 (Tues.)	<u>Camille</u>	Mrs. D. P. Bowers
Jan. 27 (Wed.)	<u>School for Scandal</u>	Mrs. D. P. Bowers
Jan. 28 (Thurs.)	<u>Divorce</u>	Fifth Ave. Theatre Combination
Jan. 29 (Fri.)	<u>M. Alphonse</u>	Fifth Ave. Theatre Combination
Jan. 30 (Sat.)	<u>Alixé</u> (matinee) <u>Article 47</u>	Fifth Ave. Theatre Combination
Feb. 3 (Wed.)	<u>Enoch Arden</u>	Edwin Adams
Feb. 4 (Thurs.)	<u>Enoch Arden</u>	Edwin Adams
Feb. 5 (Fri.)	local tableaux	
Feb. 6 (Sat.)	local tableaux	
Feb. 9 (Tues.)	variety show	
Feb. 10 (Wed.)	variety show	

DATE	PERFORMANCE	COMPANY OR STAR
1875		
Feb. 15 (Mon.)	concert	Mlle. Ilma DeMurska
Feb. 16 (Tues.)	concert	Mlle. Ilma DeMurska
Feb. 17 (Wed.)	concert (matinee) <u>Humpty Dumpty Abroad</u>	Mlle. Ilma DeMurska Tony Denier
Feb. 18 (Thurs.)	<u>Jack and the Beanstalk</u>	Tony Denier
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March 1 - 3 (Mon. - Wed.)	- four performances	
	minstrels	Cal Wagner
March 4 (Thurs.)	<u>Rip Van Winkle</u>	Robert McWade
March 5 (Fri.)	<u>Rip Van Winkle</u>	Robert McWade
March 6 (Sat.)	<u>Rip Van Winkle</u> (matinee) <u>Rory O'Moore</u>	Robert McWade
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March 15 - 17 (Mon. - Wed.)	- three performances	
	pantomime	N. D. Robertson Co.
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April 2 & 3 (Fri. & Sat.)	- three performances	
	burlesque	Mme. Rentz
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April 14 (Wed.)	dialect sketches	Baker and Farron
April 16 (Fri.)	lecture: "Joan of Arc"	Anna E. Dickinson
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April 19 (Mon.)	lecture: "For Your Own Sake"	Anna E. Dickinson
April 20 (Tues.)	lecture: "Joan of Arc"	Anna E. Dickinson
April 21 (Wed.)	trained animal act	Prof. H. Sample
April 22 (Thurs.)	trained animal act	Prof. H. Sample

DATE	PERFORMANCE	COMPANY OR STAR
1875		
April 27 (Tues.)	local concert	
April 29 (Thurs.)	unidentified plays	John E. Owens
April 30 (Fri.)	specialty act	Bremond Combination
May 1 (Sat.)	specialty act	Bremond Combination
May 3 (Mon.)	specialty act	Bremond Combination
May 4 (Tues.)	local concert	
May 15 (Sat.)	hypnotist act	Dr. Henry
May 17 (Mon.)	hypnotist act	Dr. Henry
May 25 (Tues.)	tableaux	Mme. Jarley
May 27 (Thurs.)	lecture: "The Generative System"	Dr. Henry
May 28 (Fri.)	lecture: "The Generative System"	Dr. Henry
June 3 (Thurs.)	tableaux	Mme. Jarley
June 8 (Tues.)	local concert	
July 13 (Tues.)	local concert	
July 29 (Thurs.)	local variety show	

DATE	PERFORMANCE	COMPANY OR STAR
1875		
Oct. 1 (Fri.)	<u>Lucca's Farewell and</u> <u>Cuba</u>	John Templeton
Oct. 2 (Sat.)	<u>Little Bonanza</u> (matinee) <u>Irish Doctor</u> and <u>Little Bonanza</u>	John Templeton
Oct. 14 (Thurs.)	minstrels	Duprez & Benedict
Oct. 15 (Fri.)	minstrels	Duprez & Benedict
Oct. 25 (Mon.)	variety	Sheridan & Mack
Oct. 26 (Tues.)	variety	Sheridan & Mack
Oct. 27 (Wed.)	variety (matinee) variety	Sheridan & Mack
Nov. 1 (Mon.)	<u>The Two Orphans</u>	Mr. & Mrs. Watkins
Nov. 2 (Tues.)	<u>The Two Orphans</u>	Mr. & Mrs. Watkins
Nov. 4 (Thurs.)	<u>Thrice Married</u> and <u>Life on the Border</u>	Buffalo Bill & Texas Jack
Nov. 5 (Fri.)	<u>The Widow's Victim</u> and <u>Life on the Border</u>	Buffalo Bill & Texas Jack
Nov. 6 (Sat.)	<u>Life on the Border</u> (matinee) unidentified plays	Buffalo Bill & Texas Jack
Nov. 8 (Mon.)	<u>Sailing under False</u> <u>Colors</u> and <u>Patchwork</u>	Salisbury's Troubadors

DATE	PERFORMANCE	COMPANY OR STAR
1875		
Nov. 9 (Tues.)	<u>Little Mother and Patchwork</u>	Salisbury's Troubadors
Nov. 10 (Wed.)	<u>Sailing under False Colors and Patchwork</u> (matinee) <u>Flies in the Web</u> and <u>Jenny Lind</u>	Salisbury's Troubadors
Nov. 22 (Mon.)	<u>The Two Orphans</u>	Hall's Combination
Nov. 23 (Tues.)	<u>Led Astray</u>	Hall's Combination
Nov. 24 (Wed.)	<u>The Two Orphans</u> (matinee) <u>Saratoga</u>	Hall's Combination
Nov. 25 - 27 (Thurs. - Sat.) - four performances	concert	Berger Family
Dec. 6 (Mon.)	<u>Girofle-Girofla</u>	Holman Opera Co.
Dec. 7 (Tues.)	<u>Mme. Angot's Child</u>	Holman Opera Co.
Dec. 8 (Wed.)	<u>Frou-Frou</u>	Hall's Combination
Dec. 9 (Thurs.)	<u>Saratoga</u>	Hall's Combination
Dec. 10 (Fri.)	<u>Home</u>	Hall's Combination
Dec. 11 (Sat.)	<u>Saratoga</u> (matinee) <u>London Assurance</u>	Hall's Combination
Dec. 13 (Mon.)	<u>Merry Wives of Windsor</u>	Ben DeBar
Dec. 14 (Tues.)	<u>Micawber</u>	Ben DeBar
Dec. 15 (Wed.)	<u>Micawber</u> (matinee) <u>Henry IV</u>	Ben DeBar

DATE	PERFORMANCE	COMPANY OR STAR
1875 - 1876		
Dec. 16 (Thurs.)	<u>Merry Wives of Windsor</u>	Ben DeBar
Dec. 18 (Sat.)	<u>French Spy</u> (matinee) <u>French Spy</u>	Kate Fisher
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Dec. 20 & 21 (Mon. & Tues.)	- three performances variety	Ward's Combination
Dec. 22 - 24 (Wed. - Fri.)	- four performances acrobatic variety	Royal Yeddo Japanese Troupe
Dec. 25 (Sat.)	acrobatic variety (matinee) minstrels	Royal Yeddo Japanese Troupe Cal Wagner
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Dec. 27 & 28 (Mon. & Tues.)	- three performances acrobatic variety	Royal Yeddo Japanese Troupe
Dec. 29 (Wed.)	variety	Ward's Combination
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Jan. 10 - 13 (Mon. - Thurs.)	- four performances <u>The Gilded Age</u>	John T. Raymond
Jan. 14 (Fri.)	<u>Musette</u>	Lotta
Jan. 15 (Sat.)	<u>Musette</u> (matinee) <u>Zip, or Point Lynde Light</u>	Lotta
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Jan. 21 (Fri.)	<u>Jane Eyre</u>	Katie Putnam
Jan. 22 (Sat.)	<u>Fanchon the Cricket</u> (matinee) <u>The Old Curiosity Shop</u>	Katie Putnam
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Jan. 24 (Mon.)	<u>Divorce</u>	Fifth Avenue Theatre Combination

DATE	PERFORMANCE	COMPANY OR STAR
1876		
Jan. 25 (Tues.)	<u>Big Bonanza</u>	Fifth Avenue Theatre Combination
Jan. 26 (Wed.)	<u>Big Bonanza</u> (matinee) <u>Divorce</u>	Fifth Avenue Theatre Combination
Jan. 27 (Thurs.)	<u>Big Bonanza</u>	Fifth Avenue Theatre Combination
Jan. 28 (Fri.)	<u>Damon and Pythias</u>	Edwin Adams
Jan. 29 (Sat.)	<u>Enoch Arden</u> (matinee) <u>Marble Heart</u>	Edwin Adams
Feb. 7 (Mon.)	<u>Hamlet</u>	Edwin Booth
Feb. 8 (Tues.)	<u>Richelieu</u>	Edwin Booth
Feb. 9 (Wed.)	<u>Othello</u>	Edwin Booth
Feb. 10 (Thurs.)	<u>Richard II</u>	Edwin Booth
Feb. 11 (Fri.)	<u>King Lear</u>	Edwin Booth
Feb. 12 (Sat.)	<u>Taming of the Shrew</u> and from <u>Henry VIII</u> (matinee)	Edwin Booth
Feb. 15 (Tues.)	ventriloquist act	Frickell
Feb. 18 (Fri.)	minstrels	Harry Robinson
Feb. 22 (Tues.)	reading	Josh Billings
Feb. 23 (Wed.)	<u>Davy Crockett</u>	Frank Mayo
Feb. 24 (Thurs.)	<u>Davy Crockett</u>	Frank Mayo
Feb. 28 (Mon.)	<u>Fanchon the Cricket</u>	Maggie Mitchell
Feb. 29 (Tues.)	<u>Pearl of Savoy</u>	Maggie Mitchell

DATE	PERFORMANCE	COMPANY OR STAR
1876		
March 8 (Wed.)	minstrels	Original Georgia Minstrels
March 9 (Thurs.)	minstrels	Original Georgia Minstrels
March 10 (Fri.)	lecture	Josh Billings
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March 13 (Mon.)	<u>His Grace the Duke</u>	Kelly & Leon
March 14 (Tues.)	<u>M. Choufleuri</u>	Kelly & Leon
March 15 (Wed.)	<u>Galatea (matinee)</u> <u>The Two Off Uns</u>	Kelly & Leon
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March 24 (Fri.)	variety	McCarthy & O'Reardon
March 25 (Sat.)	variety (matinee) variety	McCarthy & O'Reardon
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April 17 (Mon.)	local concert	Braham Musical Club
April 19 (Wed.)	local tableaux	
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May 3 (Wed.)	local tableaux	
May 4 (Thurs.)	mind reading act	Prof. Brown
May 5 (Fri.)	mind reading act	Prof. Brown
May 6 (Sat.)	mind reading act (matinee)	Prof. Brown
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May 15 (Mon.)	local concert	Braham Musical Club
May 17 (Wed.)	local concert	Braham Musical Club

DATE	PERFORMANCE	COMPANY OR STAR
1876 - 1877		
May 30 (Tues.)	local tableaux	
June 24 (Sat.)	children's entertainment (matinee)	
Dec. 4 & 5 (Mon. & Tues.)	- three performances minstrels	Harry Robinson
Dec. 30 (Sat.)	specialty act	New York Specialty Troupe
Jan. 1 - 4 (Mon. - Thurs.)	- five performances specialty act	New York Specialty Troupe
Jan. 24 (Wed.)	<u>Romeo and Juliet</u>	Mary Anderson
Jan. 25 (Thurs.)	<u>Guy Mannering</u>	Mary Anderson
Jan. 26 (Fri.)	<u>The Lady of Lyons</u>	Mary Anderson
Jan. 27 (Sat.)	<u>Ingomar the Barbarian</u> (matinee) <u>Macbeth</u>	Mary Anderson
Feb. 1 (Thurs.)	concert	Annis Montague
Feb. 2 (Fri.)	minstrels	Haverly
Feb. 3 (Sat.)	minstrels (matinee) minstrels	Haverly
Feb. 16 (Fri.)	<u>Martha</u>	Payson's Opera Co.
Feb. 17 (Sat.)	unidentified opera (matinee)	Payson's Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1877		
Feb. 19 (Mon.)	<u>The Love Fest</u> and <u>Vertigo</u>	Payson's Opera Co.
Feb. 20 (Tues.)	opera concert	Payson's Opera Co.
Feb. 21 (Wed.)	lecture	Bishop Gross
Feb. 22 (Thurs.)	lecture	Bishop Gross
March 2 (Fri.)	dramatic renditions	Joseph Kronethal
March 12 (Mon.)	<u>Our Boys</u>	John E. Owens
March 13 (Tues.)	<u>The Rivals</u>	John E. Owens
March 16 (Fri.)	Hibernicon	McEvoy
March 17 (Sat.)	Hibernicon (matinee) Hibernicon	McEvoy
March 19 (Mon.)	Hibernicon	McEvoy
March 22 (Thurs.)	athletic display	J. M. Lafflin
March 23 (Fri.)	minstrels	Duprez & Benedict
March 24 (Sat.)	minstrels (matinee) minstrels	Duprez & Benedict
April 20 (Fri.)	local Mother Goose Reception	
April 23 (Mon.)	<u>Henry V</u>	George Rignold
April 24 (Tues.)	<u>Henry V</u>	George Rignold

DATE	PERFORMANCE	COMPANY OR STAR
1877		
May 4 (Fri.)	<u>The Picnic</u>	Strakermann Bros.
May 9 (Wed.)	<u>Caste and</u> <u>Ici On Parle Francais</u>	Savannah Amateur Association
May 10 (Thurs.)	local concert	
June 20 (Wed.)	local tableaux	
July 6 (Fri.)	local graduation	
Sept. 24 (Mon.)	spiritualist act	Prof. Cooke
Sept. 25 (Tues.)	spiritualist act	Prof. Cooke
Oct. 8 (Mon.)	<u>Richelieu</u>	D. H. Harkins
Oct. 9 (Tues.)	<u>Hamlet</u>	D. H. Harkins
Oct. 10 (Wed.)	<u>Much Ado About</u> <u>Nothing</u> (matinee) <u>Metamora</u>	D. H. Harkins
Oct. 12 (Fri.)	<u>Virginius</u>	John McCullough
Oct. 13 (Sat.)	<u>Virginius</u> (matinee) <u>The Gladiator</u>	John McCullough
Oct. 15 (Mon.)	<u>Forbidden Pleasure</u>	Mme. Rentz
Oct. 16 (Tues.)	<u>Bona</u>	Mme. Rentz
Oct. 17 (Wed.)	<u>Can-Can</u>	Mme. Rentz

DATE	PERFORMANCE	COMPANY OR STAR
1877		
Oct. 22 - 24	(Mon. - Wed.) - three performances	
	comedy musical concert	Sol Smith Russell
Oct. 26 (Fri.)	<u>Two Orphans</u>	Kate Claxton
Oct. 27 (Sat.)	<u>Two Orphans</u> (matinee) <u>Conscience</u>	Kate Claxton
Oct. 29 (Mon.)	minstrels	Barlow, Wilson, Primrose & West
Oct. 30 (Tues.)	minstrels	Barlow, Wilson, Primrose & West
Nov. 5 - 7	(Mon. - Wed.) - three performances	
	minstrels & burlesque	Kelly & Leon
Nov. 8 (Thurs.)	<u>The Phoenix</u>	Milton Nobles
Nov. 9 (Fri.)	<u>The Phoenix</u>	Milton Nobles
Nov. 19 - 21	(Mon. - Wed.) - three performances	
	<u>Female Bathers</u>	Mlle. Marie d'Est's Parisian Blondes and Mlle. Franconi Rauselle's Red Stocking Minstrels
Dec. 4 (Tues.)	local pantomime	
Dec. 5 (Wed.)	local pantomime	
Dec. 10 (Mon.)	local pantomime	
Dec. 31 (Mon.)	<u>Evangeline</u>	Rice's Extravaganza

DATE	PERFORMANCE	COMPANY OR STAR
1878		
Jan. 1 (Tues.)	<u>Evangeline</u> (matinee) <u>Evangeline</u>	Rice's Extravaganza
Jan. 2 (Wed.)	<u>Conrad the Corsair</u>	Rice's Extravaganza
Jan. 3 (Thurs.)	<u>Conrad the Corsair</u> (matinee) <u>Conrad the Corsair</u>	Rice's Extravaganza
Jan. 4 (Fri.)	<u>As You Like It</u>	Louise Pomeroy
Jan. 5 (Sat.)	<u>Twelfth Night</u> (matinee) <u>Cymbeline</u>	Louise Pomeroy
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Jan. 14 - 16 (Mon. - Wed.)	four performances	
	pantomime	Nick Roberts
Jan. 18 (Fri.)	<u>Brunhild</u>	Mme. Janaushek
Jan. 19 (Sat.)	<u>Catherine of Russia</u> (matinee) <u>Macbeth</u>	Mme. Janaushek
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Jan. 23 (Wed.)	minstrels	Cal Wagner
Jan. 24 (Thurs.)	minstrels	Cal Wagner
Jan. 25 (Fri.)	<u>Richelieu</u>	Lawrence Barrett
Jan. 26 (Sat.)	<u>Counterfeit</u> <u>Presentment</u> (matinee) <u>Merchant of Venice</u> and <u>David Garrick</u>	Lawrence Barrett
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Jan. 31 - Feb. 2 (Thurs. - Sat.)	four performances	
	magic act	Macallister
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Feb. 5 (Tues.)	<u>Evadne</u>	Mary Anderson
Feb. 6 (Wed.)	<u>Lady of Lyons</u> (matinee) <u>Bianca</u>	Mary Anderson

DATE	PERFORMANCE	COMPANY OR STAR
1878		
Feb. 7 (Thurs.)	<u>Ingomar</u>	Mary Anderson
Feb. 8 & 9	(Fri. & Sat.) - three performances impersonations	Agnes Herndon
Feb. 11 (Mon.)	<u>Pique</u>	Fanny Davenport
Feb. 12 (Tues.)	<u>School for Scandal</u>	Fanny Davenport
Feb. 13 (Wed.)	<u>Pique</u> (matinee) <u>London Assurance</u> and <u>As You Like It</u>	Fanny Davenport
Feb. 15 & 16	(Fri. & Sat.) - three performances concert	Rosa d'Erina
Feb. 21 (Thurs.)	opera concert	Brignoli
Feb. 22 (Fri.)	<u>Don Pasquale</u>	Brignoli
Feb. 23 (Sat.)	<u>Don Pasquale</u> (matinee)	Brignoli
Feb. 25 (Mon.)	piano recital	Dr. Gustave Setter
Feb. 26 (Tues.)	piano recital	Dr. Gustave Setter
Feb. 27 (Wed.)	<u>Our American Cousin</u>	E. A. Sothern
Feb. 28 (Thurs.)	<u>Caste and</u> <u>Dundreary Married and</u> <u>Settled</u> (matinee) <u>A Crushed Tragedian</u>	E. A. Sothern
March 1 (Fri.)	piano recital	Dr. Gustave Satter
March 2 (Sat.)	piano recital	Dr. Gustave Satter
March 4 (Mon.)	piano recital	Dr. Gustave Satter

DATE	PERFORMANCE	COMPANY OR STAR
1878		
March 18 (Mon.)	minstrels	Simmons, Slocum & Sweatnam
March 19 (Tues.)	minstrels	Simmons, Slocum & Sweatnam
March 29 (Fri.)	<u>Parted</u>	C. W. Tayleure
March 30 (Sat.)	<u>Jealousy</u> (matinee) <u>Romeo and Juliet</u>	C. W. Tayleure
April 1 (Mon.)	<u>Kit, the Arkansas Traveler</u>	C. W. Tayleure
April 2 (Tues.)	<u>Kit, the Arkansas Traveler</u>	C. W. Tayleure
April 5 (Fri.)	Hibernian minstrels	Healey
April 6 (Sat.)	Hibernian minstrels (matinee) Hibernian minstrels	Healey
May 13 (Mon.)	<u>Trial by Jury</u>	local production
May 27 (Mon.)	<u>Maritana and Aimee</u>	Fay Templeton
May 28 (Tues.)	<u>Lost Love and Parepa Rosa</u>	Fay Templeton
May 29 (Wed.)	<u>East Lynne and Irish Doctor</u>	Fay Templeton
July 25 (Thurs.)	unidentified local play	

DATE	PERFORMANCE	COMPANY OR STAR
1878		
July 30 (Tues.)	unidentified local play	
Sept. 9 (Mon.)	one-act plays: "The Freedom of the Press" "The Tempter" and "A Close Shave"	John T. Ford Amateur Association
Sept. 23 (Mon.)	<u>The Miser</u> (not Moliere) and <u>Pat Mulrooney's Blunder</u>	John T. Ford A. A.
Sept. 26 (Thurs.)	minstrels	Emerson Co.
Sept. 27 (Fri.)	minstrels	Emerson Co.
Oct. 14 (Mon.)	<u>May Cody</u>	Buffalo Bill Co.
Oct. 15 (Tues.)	<u>May Cody</u>	Buffalo Bill Co.
Oct. 16 (Wed.)	<u>May Cody</u> (matinee) <u>The Red Right Hand</u>	Buffalo Bill Co.
Oct. 31 (Thurs.)	<u>Lost Love</u>	Fay Templeton
Nov. 1 (Fri.)	<u>Cuba and</u> <u>Love's Follies</u>	Fay Templeton
Nov. 2 (Sat.)	<u>Lost Love</u> (matinee) <u>Pink Dominos</u> and <u>Aimee</u>	Fay Templeton
Nov. 4 (Mon.)	<u>The Maiden's Sacrifice</u> and <u>The Rivals</u>	John T. Ford A. A.
Nov. 6 (Wed.)	<u>Pink Dominos</u>	Blanche Chapman
Nov. 7 (Thurs.)	<u>Po-ca-hon-tas</u>	Blanche Chapman

DATE	PERFORMANCE	COMPANY OR STAR
1878		
Nov. 8 (Fri.)	<u>Champagne and Oysters</u>	Blanche Chapman
Nov. 9 (Sat.)	<u>Po-ca-hon-tas</u> (matinee) <u>Pink Dominos</u>	Blanche Chapman
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Nov. 11 - 13 (Mon. - Wed.)	three performances minstrels	Mme. Rentz
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Nov. 19 (Tues.)	<u>The Adirondacks</u>	Louise Pomeroy
Nov. 20 (Wed.)	<u>Camille</u> (matinee) <u>The Adirondacks</u>	Louise Pomeroy
Nov. 21 (Thurs.)	<u>As You Like It</u>	Louise Pomeroy
Nov. 22 (Fri.)	<u>Woman's Devotion</u>	Helen D'Este
Nov. 23 (Sat.)	<u>A Celebrated Case</u> (matinee) <u>A Celebrated Case</u>	Helen D'Este
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Nov. 25 (Mon.)	<u>Jane Eyre</u>	Charlotte Thompson
Nov. 26 (Tues.)	<u>Miss Multon</u>	Charlotte Thompson
Nov. 27 (Wed.)	<u>Jane Eyre</u> (matinee) <u>The Hunchback</u>	Charlotte Thompson
Nov. 28 (Thurs.)	<u>The Mineralli</u>	John T. Ford A. A.
Nov. 29 & 30 (Fri. & Sat.)	three performances minstrels	Barlow, Wilson, Primrose & West
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Dec. 4 (Wed.)	<u>Red Riding Hood</u>	local production
Dec. 5 (Thurs.)	<u>Risks, or Insure</u> <u>Your Life</u>	John T. Raymond

DATE	PERFORMANCE	COMPANY OR STAR
1878		
Dec. 6 (Fri.)	<u>Evangeline</u>	Rice's Extravaganza
Dec. 7 (Sat.)	<u>Evangeline</u> (matinee) <u>Conrad the Corsair</u>	Rice's Extravaganza
Dec. 9 (Mon.)	<u>The Gilded Age</u>	John T. Raymond
Dec. 10 (Tues.)	<u>Married Life</u> and <u>Toodles</u>	John T. Raymond
Dec. 11 & 12 (Wed. & Thurs.)	- three performances pantomime	Nick Roberts
Dec. 13 (Fri.)	<u>Hamlet</u>	Lawrence Barrett
Dec. 14 (Sat.)	<u>Marble Heart</u> (matinee) <u>King Lear</u>	Lawrence Barrett
Dec. 16 - 18 (Mon. - Wed.)	- four performances minstrels	Sprague's Georgia Minstrels
Dec. 19 (Thurs.)	<u>Zip!</u>	Lotta
Dec. 20 (Fri.)	<u>Musette</u>	Lotta
Dec. 21 (Sat.)	unidentified plays (matinee) <u>La Cigale!</u>	(Lotta not appearing) Lotta
Dec. 23 (Mon.)	<u>Mother and Son</u>	Mme. Janaushek
Dec. 24 (Tues.)	<u>Chesney Wold</u>	Mme. Janaushek
Dec. 25 (Wed.)	<u>Mary Stuart</u>	Mme. Janaushek
Dec. 30 (Mon.)	pantomime	Tony Denier
Dec. 31 (Tues.)	pantomime	Tony Denier

DATE	PERFORMANCE	COMPANY OR STAR
1879		
Jan. 1 (Wed.)	pantomime (matinee) pantomime	Tony Denier
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Jan. 9 - 11 (Thurs. - Sat.)	- four performances	
	<u>French Spy</u>	Jennie Hughes
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Jan. 14 & 15 (Tues. & Wed.)	- three performances	
	<u>Our Boarding House</u>	Leonard Grover Co.
Jan. 16 (Thurs.)	lecture	Capt. G. A. Mercer
Jan. 17 (Fri.)	<u>Julius Caesar</u>	F. C. Bangs
Jan. 18 (Sat.)	<u>Virginus</u> (matinee) <u>Virginus</u>	F. C. Bangs
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Jan. 20 (Mon.)	<u>Merchant of Venice</u>	F. C. Bangs
Jan. 22 (Wed.)	lecture	Henry Watterson
Jan. 23 (Thurs.)	<u>Girofle-Girofla</u>	Adah Richmond Co.
Jan. 24 (Fri.)	<u>La Perichole</u>	Adah Richmond Co.
Jan. 25 (Sat.)	<u>The Chimes of Normandy</u> (matinee) <u>The Grand Duchess</u>	Adah Richmond Co.
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Jan. 27 (Mon.)	<u>Camille</u>	Mme. Modjeska
Jan. 28 (Tues.)	<u>Frou-Frou</u>	Mme. Modjeska
Jan. 30 (Thurs.)	<u>Maud Muller</u>	Rogers & Aiken
Jan. 31 (Fri.)	<u>Maud Muller</u>	Rogers & Aiken
Feb. 1 (Sat.)	<u>Maud Muller</u> (matinee) <u>Cousin Roxy</u>	Rogers & Aiken
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DATE	PERFORMANCE	COMPANY OR STAR
1879		
Feb. 3 (Mon.)	<u>Parted</u>	Chanfrau-Tayleure
Feb. 4 (Tues.)	<u>Was She Right?</u>	Chanfrau-Tayleure
Feb. 5 (Wed.)	<u>The Price of a Life</u> (matinee)	
	<u>The Woman of the People</u>	Chanfrau-Tayleure
Feb. 6 (Thurs.)	<u>Aurora Floyd</u>	Chanfrau-Tayleure
Feb. 7 (Fri.)	<u>Diplomacy</u>	Warde-Barrymore Co.
Feb. 8 (Sat.)	<u>Diplomacy</u> (matinee) <u>Our Boys</u>	Warde-Barrymore Co.
Feb. 10 (Mon.)	concert	Herr August Wihelmj
Feb. 12 (Wed.)	concert	Mendolssohn Quintette
Feb. 13 (Thurs.)	concert	Mendolssohn Quintette
Feb. 17 (Mon.)	<u>The Double Marriage</u>	Kate Claxton
Feb. 19 (Wed.)	concert	Swedish Lady Quartet
Feb. 20 (Thurs.)	concert	Swedish Lady Quartet
Feb. 25 (Tues.)	<u>Richelieu</u>	John T. Ford A. A.
Feb. 27 (Thurs.)	<u>Comedy of Errors</u>	Robson & Crane
March 4 (Tues.)	<u>The Danites</u>	Mr. & Mrs. Rankin
March 24 (Mon.)	<u>H. M. S. Pinafore</u>	Holman Opera Co.
March 25 (Tues.)	<u>H. M. S. Pinafore</u>	Holman Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1879		
March 26 (Wed.)	<u>The Chimes of Normandy</u>	Holman Opera Co.
March 27 (Thurs.)	<u>Rip Van Winkle</u>	Robert McWade
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April 1 & 2 (Tues. & Wed.)	- three performances	
	<u>H. M. S. Pinafore</u>	Campbell's Comic Opera Co.
April 3 (Thurs.)	readings: "An Evening with Shakespeare and Other Poets"	Helen Morris Lewis
April 5 (Sat.)	readings: "An Evening with Shakespeare and Other Poets" (matinee) spiritualist act	Helen Morris Lewis Dr. Davenport
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April 9 (Wed.)	minstrels	Haverly
April 10 (Thurs.)	minstrels	Haverly
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April 14 (Mon.)	<u>H. M. S. Pinafore</u>	local production
April 15 (Tues.)	<u>H. M. S. Pinafore</u>	local production
April 18 (Fri.)	local concert	
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April 30 (Wed.)	variety show	John T. Ford A. A.
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May 12 (Mon.)	<u>Trial by Jury</u>	local production
May 13 (Tues.)	<u>Trial by Jury</u>	local production
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June 2 (Mon.)	<u>The Wife; A Tale of Mantua</u>	John T. Ford A. A.

DATE	PERFORMANCE	COMPANY OR STAR
1879		
June 5 (Thurs.)	<u>Hedwig the Queen</u>	John T. Ford A. A.
June 10 (Tues.)	<u>Trial by Jury</u>	local production
June 17 (Tues.)	variety show	John T. Ford A. A.
June 27 (Thurs.)	<u>Aurora Floyd</u>	John T. Ford A. A.
July 4 (Fri.)	<u>Theresa's Vow</u> and <u>The Omnibus</u>	John T. Ford A. A.
July 11 (Fri.)	<u>Aurora Floyd</u>	John T. Ford A. A.
July 24 (Thurs.)	<u>Time Tries All</u>	John T. Ford A. A.
Sept. 19 (Fri.)	<u>Retribution and</u> <u>Servants by Legacy</u>	John T. Ford A. A.
Sept. 23 (Tues.)	<u>Cox, Box and Bouncer</u>	local production
Sept. 24 (Wed.)	<u>H. M. S. Pinafore</u>	John Templeton
Sept. 25 (Thurs.)	<u>Prince Napoleon</u>	John Templeton
Sept. 29 (Mon.)	<u>The Rough Diamond</u> and <u>Our Boys of 1776</u>	Youth's Historical Society
Sept. 30 (Tues.)	<u>Cox, Box and Bouncer</u>	Amateur Musical Co.
Oct. 2 - 4 (Thurs. - Sat.)	- three performances <u>H. M. S. Pinafore</u>	Mendelssohn Musical Society

DATE	PERFORMANCE	COMPANY OR STAR
1879		
Oct. 8 - 10 (Wed. - Fri.)	- three performances	
Oct. 11 (Sat.)	<u>H. M. S. Pinafore</u> minstrels (matinee) minstrels	Amateur Musical Co. Haverly
Oct. 13 (Mon.)	<u>H. M. S. Pinafore</u>	Ford's Juvenile Opera Co.
Oct. 14 (Tues.)	<u>Fantinitza</u>	Ford Juveniles
Oct. 15 (Wed.)	<u>H. M. S. Pinafore</u> (matinee) <u>Fantinitza</u>	Ford Juveniles
Oct. 17 (Fri.)	<u>Unknown</u>	John A. Stevens
Oct. 18 (Sat.)	<u>Unknown</u>	John A. Stevens
Oct. 20 (Mon.)	<u>M'liss</u>	Annie Pixley
Oct. 21 (Tues.)	<u>M'liss</u>	Annie Pixley
Oct. 22 (Wed.)	<u>Our Boarding House</u>	Leonard Grover's Co.
Oct. 23 (Thurs.)	<u>Caste</u>	Leonard Grover's Co.
Oct. 27 (Mon.)	<u>Fantinitza</u>	Adah Richmond Co.
Oct. 28 (Tues.)	<u>Chimes of Normandy</u>	Adah Richmond Co.
Oct. 29 (Wed.)	<u>Chimes of Normandy</u> (matinee) <u>H. M. S. Pinafore</u> and <u>Fantinitza</u>	Adah Richmond Co.
Nov. 1 (Sat.)	minstrels (matinee) minstrels	Barlow, Wilson, Primrose & West
Nov. 3 (Mon.)	<u>Across the Continent</u>	Oliver Doud Byron

DATE	PERFORMANCE	COMPANY OR STAR
1879		
Nov. 4 (Tues.)	<u>Across the Continent</u>	Oliver Doud Byron
Nov. 5 (Wed.)	<u>Across the Continent</u> (matinee) <u>Our Hero</u>	Oliver Doud Byron
Nov. 12 (Wed.)	<u>Unknown</u>	John A. Stevens
Nov. 17 (Mon.)	<u>The Mighty Dollar</u>	Mr. & Mrs. Florence
Nov. 18 (Tues.)	<u>The Mighty Dollar</u>	Mr. & Mrs. Florence
Nov. 19 (Wed.)	<u>Ticket-of-Leave Man</u>	Mr. & Mrs. Florence
Nov. 20 (Thurs.)	<u>Si Slocum</u>	Hayne-Tiffany Co.
Nov. 21 (Fri.)	<u>Si Slocum</u>	Hayne-Tiffany Co.
Nov. 27 (Thurs.)	minstrels	Mme. Rentz
Nov. 28 (Fri.)	minstrels	Mme. Rentz
Nov. 29 (Sat.)	<u>The Danites</u> (matinee) <u>The Danites</u>	Mr. & Mrs. Rankin
Dec. 1 (Mon.)	<u>Girofle-Girofla</u>	Oates Comic Opera
Dec. 2 (Tues.)	<u>Little Duke</u>	Oates Comic Opera
Dec. 3 (Wed.)	<u>The Pretty Perfumer</u> (matinee) <u>Grand Duchess</u>	Oates Comic Opera
Dec. 10 (Wed.)	<u>Fanchon the Cricket</u>	Maggie Mitchell
Dec. 11 (Thurs.)	<u>Lorle</u>	Maggie Mitchell

DATE	PERFORMANCE	COMPANY OR STAR
1879 - 1880		
Dec. 15 (Mon.)	<u>The Hunchback</u>	Bessie Darling
Dec. 16 (Tues.)	<u>Lady of Lyons</u>	Bessie Darling
Dec. 17 (Wed.)	<u>Lady of Lyons</u> (matinee) <u>Macbeth</u>	Bessie Darling
Dec. 18 (Thurs.)	concert	Kate Thayer Co.
Dec. 20 (Sat.)	boxing	
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Dec. 25 (Thurs.)	<u>Cox, Box and Bouncer</u> (matinee)	local production
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Jan. 2 & 3 (Fri. & Sat.) - three performances		
	<u>A Messenger from Jarvis</u> <u>Station</u>	Barney MacAuley
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Jan. 5 (Mon.)	<u>Lady Jane Grey</u>	Charlotte Thompson & Mrs. D. P. Bowers
Jan. 6 (Tues.)	<u>The Court and Stage</u> (matinee) <u>Hunchback</u>	Charlotte Thompson & Mrs. D. P. Bowers
Jan. 7 (Wed.)	<u>Fate, or A True Woman</u>	Agnes Herndon
Jan. 8 (Thurs.)	<u>Lady Challoner, or</u> <u>Maud's Peril</u>	Agnes Herndon
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Jan. 9 & 10 (Fri. & Sat.) - three performances		
	pantomime	Tony Denier
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Jan. 12 (Mon.)	<u>The Three Bears</u>	local production
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Jan. 15 - 17 (Thurs. - Sat.) - four performances		
	<u>Knight of the Plains</u>	William F. Cody

DATE	PERFORMANCE	COMPANY OR STAR
1880		
Jan. 19 (Mon.)	<u>Virginus</u>	John McCullough
Jan. 20 (Tues.)	<u>Othello</u>	John McCullough
Jan. 21 (Wed.)	<u>Rip Van Winkle</u>	John McCullough
Jan. 22 (Thurs.)	<u>Rip Van Winkle</u>	John McCullough
Jan. 23 (Fri.)	<u>Pique</u>	Fanny Davenport
Jan. 24 (Sat.)	<u>Divorce</u> (matinee) <u>London Assurance</u>	Fanny Davenport
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Jan. 27 & 28 (Tues. & Wed.)	- three performances	
	minstrels	Duprez & Benedict
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Feb. 6 (Fri.)	<u>As You Like It</u>	Louise Pomeroy
Feb. 7 (Sat.)	<u>Adirondacks</u> (matinee) <u>Oliver Twist</u>	Louise Pomeroy
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Feb. 9 (Mon.)	<u>Hamlet</u>	Frederick Paulding
Feb. 10 (Tues.)	<u>The Fool's Revenge</u>	Frederick Paulding
Feb. 11 (Wed.)	<u>The Phoenix</u>	Milton Nobles
Feb. 12 (Thurs.)	<u>A Man of the People</u>	Milton Nobles
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Feb. 19 (Thurs.)	<u>Kerry Gow</u>	Joseph Murphy
Feb. 20 (Fri.)	<u>Kerry Gow</u>	Joseph Murphy
Feb. 21 (Sat.)	<u>Kerry Gow</u> (matinee) <u>Shaun Rhue</u>	Joseph Murphy
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Feb. 23 - 28 (Mon. - Sat.)	- eight performances	
	magic act	Prof. Macallister

DATE	PERFORMANCE	COMPANY OR STAR
1880		
March 1 (Mon.)	<u>Romeo and Juliet</u>	Emma Abbot Opera Co.
March 2 (Tues.)	<u>Carmen</u>	Emma Abbot Opera Co.
March 3 (Wed.)	<u>Bohemian Girl</u> (matinee) <u>Paul and Virginia</u>	Emma Abbot Opera Co.
March 8 (Mon.)	<u>The Galley Slave</u>	John T. Ford
March 9 (Tues.)	<u>Fun on the Pacific</u>	John T. Ford
March 10 (Wed.)	<u>Fun on the Pacific</u> (matinee) <u>The Galley Slave</u>	John T. Ford
March 16 (Tues.)	<u>Robert Emmet</u>	John T. Ford A. A.
March 17 (Wed.)	minstrels	Barlow, Wilson, Primrose & West
March 29 - 31 (Mon. - Wed.)	- three performances	
	spiritualist act	Everett Family
April 2 (Fri.)	illustrated lecture	Dr. Eccleston
April 9 (Fri.)	<u>The Two Orphans</u>	Ford's Southern Comedy Co.
April 10 (Sat.)	<u>The Two Orphans</u> (matinee) <u>Pink Dominos</u>	Ford's Southern Comedy Co.
April 12 (Mon.)	readings	Mrs. Scott-Siddons
April 14 (Wed.)	local tableaux	
April 15 (Thurs.)	local tableaux	

DATE	PERFORMANCE	COMPANY OR STAR
1880		
April 16 (Fri.)	<u>Dr. Clyde</u>	Ford's Southern Comedy Co.
April 17 (Sat.)	<u>Fun on the Pacific</u> (matinee) <u>Pink Dominos</u> and <u>Married Life</u>	Ford's Southern Comedy Co.
April 19 (Mon.)	local tableaux	
April 20 - 24 (Tues. - Sat.) - seven performances	panorama of the Book of Revelation	A. L. Butt
May 6 - 8 (Thurs. - Sat.) - three performances	stereopticon entertainment	
May 13 - 15 (Thurs. - Sat.) - three performances	stereopticon entertainment	
May 25 (Tues.)	local concert	
June 22 (Tues.)	<u>Aurora Floyd</u>	John T. Ford A. A.
Sept. 14 (Tues.)	minstrels	Big Four minstrels
Sept. 15 (Wed.)	minstrels	Big Four minstrels
Oct. 11 (Mon.)	<u>Davy Crockett</u>	Frank Mayo
Oct. 18 & 19 (Mon. & Tues.) - three performances	pantomime	Nick Roberts

DATE	PERFORMANCE	COMPANY OR STAR
1880		
Oct. 21 - 23 (Thurs. - Sat.)	- four performances	
	<u>Freaks</u>	Criterion Comedy Co.
Oct. 25 (Mon.)	minstrels	Barlow, Wilson, Primrose & West
Oct. 28 (Thurs.)	<u>As You Like It</u>	Adele Belgarde
Oct. 29 (Fri.)	<u>Hamlet</u>	Adele Belgarde
Oct. 30 (Sat.)	<u>Pretty-Pretty</u>	Rentz-Santley Co.
Nov. 1 - 3 (Mon. - Wed.)	- four performances	
	"panoramic" entertainment	McAllister
Nov. 5 (Fri.)	<u>Our German Senator</u>	Gus Williams
Nov. 6 (Sat.)	<u>Our German Senator</u> (matinee) <u>Our German Senator</u>	Gus Williams
Nov. 12 (Fri.)	<u>The Galley Slave</u>	New York Co.
Nov. 15 (Mon.)	<u>The Naiad Queen</u>	Ford's Dramatic Co.
Nov. 16 (Tues.)	<u>The Naiad Queen</u>	Ford's Dramatic Co.
Nov. 17 (Wed.)	<u>Fun on the Pacific</u> (matinee) <u>The Two Orphans</u>	Ford's Dramatic Co.
Nov. 22 (Mon.)	<u>Pranks</u>	Ford & Denham's Masqueraders
Nov. 23 (Tues.)	<u>Pranks</u>	Ford & Denham's Masqueraders
Nov. 24 (Wed.)	concert	Rive-King Concert Co.
Nov. 25 (Thurs.)	concert	Rive-King Concert Co.

DATE	PERFORMANCE	COMPANY OR STAR
1880 - 1881		
Nov. 26 (Fri.)	<u>Drink</u>	Cyril Searle Co.
Nov. 27 (Sat.)	<u>Led Astray</u> (matinee) <u>Drink</u>	Cyril Searle Co.
Nov. 29 (Mon.)	<u>Richelieu</u>	Thomas W. Keene
Nov. 30 (Tues.)	<u>Hamlet</u>	Thomas W. Keene
Dec. 1 (Wed.)	<u>Merchant of Venice</u> (matinee) <u>Richard III</u>	Thomas W. Keene
Dec. 2 - 4 (Thurs. - Sat.)	- four performances	
	<u>Hearts of Oak</u>	James A. Hearne
Dec. 8 (Wed.)	<u>The Soul of an Actress</u>	Ada Cavendish
Dec. 18 (Sat.)	<u>An American Girl</u>	Fanny Davenport
Dec. 21 & 22 (Tues. & Wed.)	- three performances	
	<u>Hazel Kirke</u>	Madison Square Co.
Dec. 23 (Thurs.)	local concert	
Dec. 28 (Tues.)	<u>A Messenger from Jarvis Station</u>	Barney MacAuley
Dec. 29 (Wed.)	<u>A Messenger from Jarvis Station</u>	Barney MacAuley
Dec. 30 (Thurs.)	concert	Mendelssohn Quintet
Dec. 31 & Jan. 1 (Fri. & Sat.)	- three performances	
	variety show	Miner & Rooney
Jan. 3 (Mon.)	<u>Scraps and Perfection</u>	Jolly Pathfinders

DATE	PERFORMANCE	COMPANY OR STAR
1881		
Jan. 4 (Tues.)	<u>Scraps and Perfection</u>	Jolly Pathfinders
Jan. 5 (Wed.)	<u>That Awful Child</u>	Miles Revelers
Jan. 6 (Thurs.)	<u>That Awful Child</u>	Miles Revelers
Jan. 7 (Fri.)	political meeting	
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Jan. 10 - 12 (Mon. - Wed.)	- four performances	
	<u>The Banker's Daughter</u>	Collier Co.
Jan. 13 (Thurs.)	spiritualist act	J. M. Colville
Jan. 14 (Fri.)	spiritualist act	J. M. Colville
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Jan. 17 (Mon.)	<u>Across the Continent</u>	Oliver Doud Byron
Jan. 18 (Tues.)	<u>Across the Continent</u> (matinee)	
	<u>10,000 Miles Away</u>	Oliver Doud Byron
Jan. 19 (Wed.)	<u>Our Bachelors</u>	Robson & Crane
Jan. 20 (Thurs.)	<u>Comedy of Errors</u>	Robson & Crane
Jan. 21 (Fri.)	<u>East Lynne</u>	Ada Gray
Jan. 22 (Sat.)	<u>Lady Audley's Secret</u> (matinee)	
	<u>Article 47</u>	Ada Gray
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Jan. 25 (Tues.)	<u>The Planter's Wife</u>	Charlotte Thompson
Jan. 26 (Wed.)	<u>East Lynne</u> (matinee)	
	<u>Jane Eyre</u>	Charlotte Thompson
Jan. 27 (Thurs.)	<u>Miss Multon</u>	Charlotte Thompson
Jan. 28 & 29 (Fri. & Sat.)	- three performances	
	variety	The Bergers

DATE	PERFORMANCE	COMPANY OR STAR
1881		
Feb. 2 & 3 (Wed. & Thurs.)	- three performances	
Feb. 4 (Fri.)	<u>Pirates of Penzance</u>	D'Oyly Carte Co.
Feb. 5 (Sat.)	<u>Salviata, the Silent Man</u>	Frederick Paulding
	<u>Lady of Lyons</u> (matinee) <u>Hamlet</u>	Frederick Paulding
Feb. 7 (Mon.)	<u>The Phoenix</u>	Milton Nobles
Feb. 8 (Tues.)	<u>The Phoenix</u> (matinee) <u>A Man of the People</u>	Milton Nobles
Feb. 9 (Wed.)	<u>Lena, the Madcap</u>	Katie Putnam
Feb. 10 (Thurs.)	<u>Yorick's Love</u>	Lawrence Barrett
Feb. 11 & 12 (Fri. & Sat.)	- three performances concert	unidentified professional co.
Feb. 14 - 16 (Mon. - Wed.)	- four performances pantomime	Tony Denier
Feb. 17 - 19 (Thurs. - Sat.)	- four performances specialty show	Herrmann
Feb. 24 (Thurs.)	<u>Romeo and Juliet</u>	Eleanor Calhoun
Feb. 25 (Fri.)	<u>Love's Sacrifice</u>	Eleanor Calhoun
Feb. 26 (Sat.)	<u>Hunchback</u> (matinee) <u>Daniel Rochat</u>	Eleanor Calhoun
March 4 & 5 (Fri. & Sat.)	- three performances concert	Carreno Co.
March 7 (Mon.)	<u>Camille</u>	Ada Gray

DATE	PERFORMANCE	COMPANY OR STAR
1881		
March 8 (Tues.)	<u>East Lynne</u> (matinee) <u>Lucretia Borgia</u>	Ada Gray
March 9 (Wed.)	<u>Evadne</u>	Mary Anderson
March 10 (Thurs.)	<u>Ingomar</u>	Mary Anderson
March 14 (Mon.)	minstrels	Billy Arlington Co.
March 15 (Tues.)	minstrels (matinee)	Billy Arlington Co.
March 18 (Fri.)	<u>Chimes of Normandy</u>	Miles' Juvenile Opera Co.
March 19 (Sat.)	<u>H. M. S. Pinafore</u> (matinee) <u>The Little Duke</u>	Miles' Juvenile Opera Co.
March 22 - 24 (Tues. - Thurs.)	- three performances <u>Samuel of Posen</u>	M. B. Curtis
April 11 (Mon.)	<u>Les Bavards</u>	Alice Oates Opera
April 12 (Tues.)	<u>Olivette</u>	Alice Oates Opera
April 20 & 21 (Wed. & Thurs.)	- three performances illustrated lecture	Dr. Eccleston
April 22 (Fri.)	<u>Uncle Tom's Cabin</u>	Chicago Ideal Co.
April 23 (Sat.)	<u>Uncle Tom's Cabin</u>	Chicago Ideal Co.
April 25 - 27 (Mon. - Wed.)	- four performances <u>Pirates of Penzance</u>	local production
April 28 (Thurs.)	readings	Josephine Cameron & Barton Hill
April 29 (Fri.)	<u>Pirates of Penzance</u>	local production

DATE	PERFORMANCE	COMPANY OR STAR
1881		
May 30 (Mon.)	<u>Pirates of Penzance</u>	local production
Sept. 12 (Mon.)	variety	Anthony, Ellis & Hathaway
Sept. 13 (Tues.)	variety	Anthony, Ellis & Hathaway
Sept. 23 & 24 (Fri. & Sat.) - three performances	minstrels	Haverly
Oct. 6 (Thurs.)	<u>The Victims and Solon Shingle</u>	John E. Owens
Oct. 7 (Fri.)	<u>Everybody's Friend and Happiest Day of My Life</u>	John E. Owens
Oct. 8 (Sat.)	<u>Poor Gentleman and 40 Winks</u>	John E. Owens
Oct. 10 (Mon.)	<u>A Child of the State</u>	Hoey-Hardie Co.
Oct. 11 (Tues.)	<u>Diplomacy</u>	Hoey-Hardie Co.
Oct. 12 (Wed.)	local concert	
Oct. 13 (Thurs.)	minstrels	M. B. Leavitt
Oct. 14 & 15 (Fri. & Sat.) - three performances	<u>Eviction</u>	Charles E. Verner
Oct. 25 (Tues.)	local entertainment	
Oct. 27 (Thurs.)	<u>Haze-L-Kirke</u>	Rentz-Santley Co.
Oct. 29 (Sat.)	<u>The Tempter</u>	local production

DATE	PERFORMANCE	COMPANY OR STAR
1881		
Oct. 31 (Mon.)	minstrels	Barlow, Wilson, Primrose & West
Nov. 1 (Tues.)	minstrels	Barlow, Wilson, Primrose & West
Nov. 2 (Wed.)	<u>Interviews</u>	Milton Nobles
Nov. 3 (Thurs.)	<u>The Phoenix</u>	Milton Nobles
Nov. 4 (Fri.)	<u>Widow Bedott</u>	Charles B. Bishop
Nov. 5 (Sat.)	<u>Widow Bedott</u>	Charles B. Bishop
Nov. 8 (Tues.)	<u>Hearts of Oak</u>	James A. Hearne
Nov. 9 (Wed.)	<u>Wanted, A Carpenter</u>	Gus Williams
Nov. 10 (Thurs.)	<u>Our German Senator</u>	Gus Williams
Nov. 11 (Fri.)	<u>Robert Emmet and Servants by Legacy</u>	John T. Ford A. A.
Nov. 16 (Wed.)	<u>Richard III</u>	Thomas W. Keene
Nov. 17 (Thurs.)	<u>Macbeth</u>	Thomas W. Keene
Nov. 18 & 19 (Fri. - Sat.) - three performances	<u>Edgewood Folks</u>	Sol Smith Russell
Nov. 21 (Mon.)	<u>The Mascotte</u>	C. D. Hess Co.
Nov. 22 (Tues.)	<u>Olivette</u>	C. D. Hess Co.
Nov. 23 (Wed.)	<u>Olivette (matinee)</u>	C. D. Hess Co.
Nov. 24 (Thurs.)	<u>Chimes of Normandy</u>	C. D. Hess Co.
Nov. 25 (Fri.)	<u>The Planter's Wife</u>	Charlotte Thompson
Nov. 26 (Sat.)	<u>The Planter's Wife (matinee)</u> <u>Jane Eyre</u>	Charlotte Thompson

DATE	PERFORMANCE	COMPANY OR STAR
1881 - 1882		
Nov. 28 (Mon.)	<u>The Mascotte</u>	C. D. Hess Co.
Nov. 29 - Dec. 1 (Tues. - Thurs.)	four performances pantomime	Tony Denier
Dec. 9 (Fri.)	<u>Patience</u>	Charles E. Ford Co.
Dec. 10 (Sat.)	<u>The Mascotte</u> (matinee) <u>Billee Taylor</u>	Charles E. Ford Co.
Dec. 16 (Fri.)	piano recital	Rafael Joseffy
Dec. 22 (Thurs.)	magic act	Hartz
Dec. 23 (Fri.)	<u>King Lear</u>	Ernesto Rossi
Dec. 24 (Sat.)	<u>Othello</u> (matinee)	Ernesto Rossi
Dec. 26 (Mon.)	<u>Virginius</u>	Frederick Warde
Dec. 27 (Tues.)	<u>Lady of Lyons</u> (matinee) <u>Hamlet</u>	Frederick Warde
Dec. 29 (Thurs.)	minstrels	Armstrong Brothers
Dec. 30 (Fri.)	minstrels	Armstrong Brothers
Jan. 6 & 7 (Fri. & Sat.)	three performances <u>Forget-Me-Not</u>	Genevieve Ward
Jan. 13 & 14 (Fri. & Sat.)	three performances <u>Belles of the Kitchen</u>	Vokes Family

DATE	PERFORMANCE	COMPANY OR STAR
1882		
Jan. 23 & 24 (Mon. & Tues.)	— three performances	
	pantomime	Nick Roberts
Jan. 25 (Wed.)	<u>Fresh! The American</u>	John T. Raymond
Jan. 26 (Thurs.)	<u>Richelieu</u>	Frank Mayo
Jan. 27 (Fri.)	<u>Macbeth</u>	Frank Mayo
Jan. 28 (Sat.)	<u>Ingomar (matinee)</u> <u>Davy Crockett</u>	Frank Mayo
Jan. 30 (Mon.)	<u>Brook</u>	Salsbury's Troubadors
Jan. 31 (Tues.)	<u>Patchwork</u>	Salsbury's Troubadors
Feb. 1 (Wed.)	<u>Sharps and Flats</u>	Robson & Crane
Feb. 2 (Thurs.)	magic act	Prof. Mantog
Feb. 3 & 4 (Fri. & Sat.)	— three performances	
	<u>The Banker's Daughter</u>	Collier's Co.
Feb. 6 (Mon.)	<u>The Two Orphans</u>	Fifth Avenue Co.
Feb. 7 (Tues.)	<u>The Celebrated Case</u>	Fifth Avenue Co.
Feb. 8 (Wed.)	<u>Hazel Kirke</u>	Madison Square Co.
Feb. 9 (Thurs.)	<u>Hazel Kirke</u>	Madison Square Co.
Feb. 10 (Fri.)	lecture	Rev. Eugene Sheehy
Feb. 11 (Sat.)	<u>Across the Continent</u> (matinee) <u>Across the Continent</u>	Oliver Doud Byron
Feb. 13 (Mon.)	<u>The Two Orphans</u>	Kate Claxton
Feb. 14 & 15 (Tues. & Wed.)	— three performances	
	<u>My Partner</u>	Aldrich & Parsloe

DATE	PERFORMANCE	COMPANY OR STAR
1882		
Feb. 16 (Thurs.)	pantomime	George H. Adams
Feb. 17 (Fri.)	pantomime	George H. Adams
Feb. 20 (Mon.)	local concert	
Feb. 21 & 22 - (Tues. & Wed.)	three performances minstrels	Haverly
March 10 & 11 (Fri. & Sat.)	three performances <u>The World</u>	Brooks & Dickson
March 13 - 18 (Mon. - Sat.)	seven performances magic act	Prof. MacAllister
March 20 & 21 (Mon. & Tues.)	three performances <u>The Colonel</u>	Eric Bayley Co.
March 27 (Mon.)	<u>The Mascotte</u>	Charles E. Ford Co.
March 29 (Wed.)	<u>Tourists in the Pullman Palace Car</u>	Smith & Mastayer Co.
March 30 (Thurs.)	<u>Tourists in the Pullman Palace Car</u>	Smith & Mastayer Co.
March 31 & April 1 (Fri. & Sat.)	three performances <u>Alvin Joslin</u>	Charles L. Davis
April 3 (Mon.)	spiritualist act	Arthur E. St. Elmo
April 4 (Tues.)	spiritualist act	Arthur E. St. Elmo
April 11 (Tues.)	gift entertainment	John T. Ford A. A.
April 12 (Wed.)	gift entertainment	John T. Ford A. A.

DATE	PERFORMANCE	COMPANY OR STAR
1882		
April 13 (Thurs.)	student music recital	
April 15 (Sat.)	lecture	Rev. T. D. Talmadge
July 5 (Wed.)	lecture: "Decorative Arts" Oscar Wilde	
Sept. 19 (Tues.)	minstrels	Barlow, Wilson & Co.
Sept. 20 (Wed.)	minstrels	Barlow, Wilson & Co.
Sept. 21 - 23 (Thurs. - Sat.)	- four performances	
	<u>Strictly Business</u>	Charles B. Bishop
Oct. 5 (Thurs.)	minstrels	Thatcher, Primrose & West
Oct. 6 (Fri.)	<u>Lucretia Borgia</u>	Claire Scott
Oct. 7 (Sat.)	<u>Leah, the Forsaken</u> (matinee) <u>Princess of Bagdad</u> and <u>A Kiss in the Dark</u>	Claire Scott
Oct. 13 & 14 (Fri. & Sat.)	- three performances	
	<u>My Partner</u>	Thompson & Edmonds
Oct. 16 (Mon.)	<u>Called to Account</u>	Alexander Kaufman
Oct. 18 (Wed.)	<u>La Perichole</u>	Jennie Winston
Oct. 19 (Thurs.)	<u>Jolly Bachelors</u>	Jeenie Winston
Oct. 20 (Fri.)	<u>A Celebrated Case</u>	James O'Neill
Oct. 21 (Sat.)	<u>A Celebrated Case</u> (matinee) <u>An American King</u>	James O'Neill

DATE	PERFORMANCE	COMPANY OR STAR
1882		
Oct. 25 (Wed.)	<u>East Lynne</u>	Ada Gray
Oct. 27 (Fri.)	<u>Unknown</u>	John A. Stevens
Oct. 28 (Sat.)	<u>Unknown</u> (matinee) <u>Passion's Slave</u>	John A. Stevens
Nov. 2 (Thurs.)	<u>The Mascotte</u>	Charles E. Ford Co.
Nov. 3 (Fri.)	<u>The Merry War</u>	Charles E. Ford Co.
Nov. 4 (Sat.)	<u>Sorcerer</u> (matinee) <u>Olivette</u>	Charles E. Ford Co.
Nov. 6 (Mon.)	<u>The Original Professor</u>	Madison Square Co.
Nov. 7 (Tues.)	<u>The Original Professor</u>	Madison Square Co.
Nov. 8 (Wed.)	<u>Green Room Fun</u>	Salsbury's Troubadors
Nov. 9 (Thurs.)	<u>Green Room Fun</u>	Salsbury's Troubadors
Nov. 10 (Fri.)	<u>London Assurance</u>	Mr. & Mrs. Chanfrau
Nov. 11 (Sat.)	<u>East Lynne</u> (matinee) <u>Kit, the Arkansas Traveler</u>	Mr. & Mrs. Chanfrau
Nov. 13 (Mon.)	<u>Money Bags</u>	Lamb & Shannon
Nov. 14 (Tues.)	<u>Money Bags</u>	Lamb & Shannon
Nov. 15 (Wed.)	<u>Hearts of Oak</u>	James A. Hearne
Nov. 17 (Fri.)	lecture: "Atheism and Infidelity"	Father Abram J. Ryan
Nov. 22 (Thurs.)	lecture: "The Battle of Chancellorsville"	Gen. Fitzhugh Lee
Nov. 23 (Fri.)	lecture: "The Boys in Gray"	Dr. J. William Jones

DATE	PERFORMANCE	COMPANY OR STAR
1882		
Nov. 27 (Mon.)	<u>Still Waters Run Deep</u> and <u>That Rascal Pat</u>	local production
Nov. 29 (Wed.)	<u>Furnished Rooms</u>	C. H. Smith Co.
Nov. 30 (Thurs.)	minstrels (matinee) minstrels	Callender
Dec. 1 & 2 (Fri. & Sat.)	- three performances pantomime	Tony Denier
Dec. 4 (Mon.)	<u>Richard III</u>	Thomas W. Keene
Dec. 5 (Tues.)	<u>Hamlet</u>	Thomas W. Keene
Dec. 6 (Wed.)	<u>Merchant of Venice</u> (matinee) <u>Richelieu</u>	Thomas W. Keene
Dec. 7 - 9 (Thurs. - Sat.)	- four performances <u>Chispa</u>	Marion Elmore
Dec. 11 (Mon.)	<u>Marie Antoinette</u>	Mme. Janaushek
Dec. 18 (Mon.)	<u>Maritana</u>	Hess Opera Co.
Dec. 19 (Tues.)	<u>Olivette</u> (matinee) <u>Chimes of Normandy</u>	Hess Opera Co.
Dec. 20 (Wed.)	<u>Esmeralda</u>	Madison Square Co.
Dec. 25 (Mon.)	<u>The Mascotte</u>	Hess Opera Co.
Dec. 26 (Tues.)	<u>Fra Diavolo</u>	Hess Opera Co.
Dec. 27 & 28 (Wed. & Thurs.)	- three performances <u>Tourists in the Pullman</u> <u>Palace Car</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1883		
Jan. 3 (Wed.)	opera concert	Fanny Kellogg
Jan. 4 (Thurs.)	opera concert	Fanny Kellogg
Jan. 8 (Mon.)	<u>Davy Crockett</u>	Frank Mayo
Jan. 9 (Tues.)	<u>Van, the Virginian</u>	Frank Mayo
Jan. 10 (Wed.)	<u>Davy Crockett</u> (matinee) <u>Van, the Virginian</u>	Frank Mayo
Jan. 12 (Fri.)	<u>Sam'l of Posen</u>	M. B. Curtis
Jan. 13 (Sat.)	<u>Sam'l of Posen</u>	M. B. Curtis
Jan. 19 (Fri.)	<u>La Mascotte</u>	German's Opera Co.
Jan. 20 (Sat.)	<u>Patience</u> (matinee) <u>Pirates of Penzance</u>	German's Opera Co.
Jan. 22 (Mon.)	<u>Virginius</u>	Frederick Warde
Jan. 23 (Tues.)	<u>Damon and Pythias</u>	Frederick Warde
Jan. 24 (Wed.)	<u>Lady of Lyons</u> (matinee) <u>Lena, the Madcap</u>	Frederick Warde Katie Putnam
Jan. 25 (Thurs.)	<u>The Old Curiosity Shop</u> (matinee) <u>Child of the Regiment</u>	Katie Putnam
Jan. 26 (Fri.)	<u>Chris and Lena</u>	Baker and Farron
Jan. 27 (Sat.)	<u>Chris and Lena</u> (matinee) <u>Max Muller</u>	Baker and Farron
Jan. 31 (Wed.)	<u>Felicia</u>	Rose Eyttinge
Feb. 1 (Thurs.)	<u>Felicia</u> (matinee) <u>The Princess of Paris</u>	Rose Eyttinge

DATE	PERFORMANCE	COMPANY OR STAR
1883		
Feb. 5 (Mon.)	<u>Hazel Kirke</u>	Madison Square Co.
Feb. 6 (Tues.)	<u>Hazel Kirke</u>	Madison Square Co.
Feb. 7 (Wed.)	<u>The Banker's Daughter</u>	Rentz-Santley Co.
Feb. 14 (Wed.)	<u>Still Waters Run Deep and Nan, the Good-for-Nothing</u>	local production
Feb. 15 & 17 (Thurs. & Sat.)	- three performances	
	lecture	Prof. Cromwell
Feb. 19 - 21 (Mon. - Wed.)	- four performances	
	lecture	Prof. Cromwell
Feb. 23 (Fri.)	<u>Julius Caesar</u>	Lawrence Barrett
Feb. 24 (Sat.)	<u>Julius Caesar</u>	Lawrence Barrett
Feb. 26 (Mon.)	<u>A Messenger from Jarvis Station</u>	Barney MacAuley
Feb. 27 (Tues.)	<u>The Jerseyman</u>	Barney MacAuley
March 1 (Thurs.)	wrestling	
March 12 (Mon.)	<u>Iolanthe</u>	Charles E. Ford Co.
March 13 (Tues.)	<u>The Black Cloaks</u>	Charles E. Ford Co.
March 14 (Wed.)	<u>Iolanthe (matinee)</u> <u>The Merry War</u>	Charles E. Ford Co.
March 15 (Thurs.)	<u>Interviews</u>	Milton Nobles
March 26 (Mon.)	local concert	
March 28 (Wed.)	minstrels	Haverly

DATE	PERFORMANCE	COMPANY OR STAR
1883		
March 29 (Thurs.)	minstrels	Haverly
March 30 (Fri.)	<u>Faust</u>	Hess Opera Co.
March 31 (Sat.)	<u>Pinafore</u> (matinee) <u>Fra Diavolo</u>	Hess Opera Co.
April 2 (Mon.)	<u>Martha</u>	Hess Opera Co.
April 3 (Tues.)	<u>Bohemian Girl</u>	Hess Opera Co.
April 4 (Wed.)	magic act	Hermann
April 5 (Thurs.)	magic act	Hermann
April 11 (Wed.)	<u>Fun in a Boarding House</u>	John R. Ince
April 12 (Thurs.)	<u>Fun in a Boarding House</u>	John R. Ince
April 16 - 21 (Mon. - Sat.)	- eight performances magic act	Baron Seeman
April 23 (Mon.)	<u>Young Mrs. Winthrop</u>	Madison Square Co.
April 24 (Tues.)	<u>Young Mrs. Winthrop</u>	Madison Square Co.
May 2 (Wed.)	<u>Little Red Ridinghood</u>	local production
May 3 (Thurs.)	<u>Little Red Ridinghood</u> (matinee)	local production
Sept. 4 (Tues.)	minstrels	Armstrong Bros.
Sept 5 (Wed.)	minstrels	Armstrong Bros.

DATE	PERFORMANCE	COMPANY OR STAR
1883		
Sept. 21 & 22 (Fri. & Sat.)	- three performances <u>Only a Farmer's Daughter</u>	
Oct. 2 (Tues.)	<u>Medea</u> : burlesque	Jeannie Yearmans
Oct. 5 & 6 (Fri. & Sat.)	- three performances <u>Our Strategists</u>	Haverly Co.
Oct. 9 (Tues.)	<u>Olivette</u>	Grau Opera Co.
Oct. 10 (Wed.)	<u>Billee Taylor</u> (matinee) <u>Mascotte</u>	Grau Opera Co.
Oct. 11 (Thurs.)	<u>Article 47</u>	Lillian Spencer
Oct. 12 (Fri.)	<u>The Silent Man</u>	Frank Evans Co.
Oct. 13 (Sat.)	<u>The Slave of Guilt</u> (matinee) <u>The Slave of Guilt</u>	Frank Evans Co.
Oct. 15 (Mon.)	<u>Strictly Business</u>	Charles B. Bishop
Oct. 16 (Tues.)	<u>Our Boys</u>	Charles B. Bishop
Oct. 17 (Wed.)	lecture: "The Reign of the Common People"	Rev. H. W. Beecher
Oct. 19 & 20 (Fri. & Sat.)	- three performances minstrels	Barlow, Wilson & Co.
Oct. 22 (Mon.)	opera concert	Mme. Minnie Hauk
Oct. 23 (Tues.)	opera concert	Mme. Minnie Hauk
Oct. 24 (Wed.)	<u>The Planter's Wife</u>	Harry Lacy Co.
Oct. 25 (Thurs.)	<u>The Planter's Wife</u>	Harry Lacy Co.
Oct. 26 (Fri.)	<u>Morna Doon</u>	John F. Ward

DATE	PERFORMANCE	COMPANY OR STAR
1883		
Oct. 27 (Sat.)	<u>Top o' the Morning</u> (matinee) <u>Top o' the Morning</u>	John F. Ward
Oct. 30 & 31 (Tues. & Wed.)	- three performances minstrels	Haverly
Nov. 6 (Tues.)	<u>Blue Beard</u>	Charles E. Ford Co.
Nov. 7 (Wed.)	<u>Iolanthe</u> (matinee) <u>Rip Van Winkle</u>	Charles E. Ford Co.
Nov. 8 (Thurs.)	<u>Girola</u>	Charles E. Ford Co.
Nov. 9 & 10 (Fri. & Sat.)	- three performances <u>Esmeralda</u>	Madison Square Co.
Nov. 12 (Mon.)	<u>Alvin Joslin</u>	Charles L. Davis
Nov. 13 (Tues.)	<u>Alvin Joslin</u>	Charles L. Davis
Nov. 14 (Wed.)	<u>Our Strategists</u>	Haverly Co.
Nov. 16 (Fri.)	<u>In Paradise</u>	John T. Raymond
Nov. 17 (Sat.)	<u>In Paradise</u> (matinee) <u>The Rocket</u>	John T. Raymond
Nov. 21 (Wed.)	<u>Black Dwarf</u>	Maxwell Co.
Nov. 22 (Thurs.)	<u>Black Dwarf</u>	Maxwell Co.
Nov. 26 (Mon.)	<u>The Phoenix</u>	Milton Nobles
Nov. 27 (Tues.)	<u>Interviews</u>	Milton Nobles
Nov. 28 & 29 (Wed. & Thurs.)	- three performances <u>Her Second Love</u>	Maude Granger

DATE	PERFORMANCE	COMPANY OR STAR
1883 - 1884		
Nov. 30 & Dec. 1 (Fri. & Sat.) - three performances		
	acrobatics, wrestling, dancing	Imperial Japanese
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Dec. 4 (Tues.)	concert	Theodore Thomas
Dec. 5 (Wed.)	<u>Cad, the Tom Boy</u>	Carrie Swain
Dec. 6 (Thurs.)	<u>Cad, the Tom Boy</u>	Carrie Swain
Dec. 7 & 8 (Fri. & Sat.) - three performances		
	<u>The Rajah</u>	Madison Square Co.
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Dec. 10 (Mon.)	<u>Martha</u>	Hess Opera Co.
Dec. 11 (Tues.)	<u>Olivette</u> (matinee) <u>Bohemian Girl</u>	Hess Opera Co.
Dec. 12 (Wed.)	<u>Richard III</u>	Thomas W. Keene
Dec. 13 (Thurs.)	<u>Julius Caesar</u>	Thomas W. Keene
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Dec. 18 (Tues.)	<u>Hearts of Oak</u>	James A. Hearne
Dec. 21 (Fri.)	minstrels	Haverly
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Dec. 24 & 25 (Mon. & Tues.) - three performances		
	minstrels	Cal Wagner
Dec. 27 - 29 (Thurs. - Sat.) - four performances		
	<u>Silver King</u>	Haverly Co.
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Jan. 3 (Thurs.)	<u>A Winter's Tale</u>	Rose Eytinge
Jan. 4 (Fri.)	<u>Felicia</u>	Rose Eytinge
Jan. 5 (Sat.)	<u>A Winter's Tale</u> (matinee) <u>Oliver Twist</u>	Rose Eytinge
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DATE	PERFORMANCE	COMPANY OR STAR
1884		
Jan. 7 (Mon.)	<u>The Shaughraun</u>	Dion Boucicault
Jan. 10 (Thurs.)	pantomime	Alfred, the Great M-I-A-C-O
Jan. 14 (Mon.)	<u>Hazel Kirke</u>	Madison Square Co.
Jan. 15 (Tues.)	<u>Hazel Kirke</u>	Madison Square Co.
Jan. 16 (Wed.)	<u>Le Voyage en Suisse</u>	The Hanlons
Jan. 17 (Thurs.)	<u>Le Voyage en Suisse</u>	The Hanlons
Jan. 18 (Fri.)	<u>The Rivals</u>	Joseph Jefferson
Jan. 19 (Sat.)	<u>Cricket on the Hearth and</u> <u>Lend Me Five Shillings</u> (matinee)	Joseph Jefferson
	<u>Rip Van Winkle</u>	Joseph Jefferson
Jan. 21 (Mon.)	<u>Our Goblins</u>	Rice Co.
Jan. 22 (Tues.)	<u>Our Goblins</u>	Rice Co.
Jan. 23 (Wed.)	<u>Twelfth Night</u>	Modjeska
Jan. 25 (Fri.)	<u>Zara</u>	Annie Pixley
Jan. 26 (Sat.)	<u>Zara (matinee)</u> <u>M'Liss</u>	Annie Pixley
Feb. 1 (Fri.)	<u>Frou-Frou</u>	Minnie Maddern
Feb. 2 (Sat.)	<u>Frou-Frou (matinee)</u> <u>The Puritan Maid</u>	Minnie Maddern
Feb. 6 (Wed.)	<u>A Bunch of Keys</u>	Flora Moore
Feb. 7 (Thurs.)	<u>A Bunch of Keys</u>	Flora Moore

DATE	PERFORMANCE	COMPANY OR STAR
1884		
Feb. 8 (Fri.)	<u>Friend and Foe</u>	W. J. Scanlan
Feb. 9 (Sat.)	<u>Friend and Foe</u> (matinee) <u>The Irish Minstrel</u>	W. J. Scanlan
Feb. 11 (Mon.)	<u>The White Slave</u>	
Feb. 14 (Thurs.)	<u>Fedora</u>	Fanny Davenport
Feb. 18 - 23 (Mon. - Sat.)	- eight performances <u>Lights o' London</u>	Shook & Collier
Feb. 25 (Mon.)	<u>The Government House</u>	Baker and Farron
Feb. 26 (Tues.)	<u>The Editors</u>	Baker and Farron
March 1 (Sat.)	<u>Tourists in a Pullman Palace Car</u> (matinee) <u>Tourists in a Pullman Palace Car</u>	
March 6 (Thurs.)	<u>Adrienne Lecouvreur</u>	Rhea
March 7 (Fri.)	<u>Frou-Frou</u>	Rhea
March 8 (Sat.)	<u>Camille</u> (matinee) <u>The School for Scandal</u>	Rhea
March 11 (Tues.)	<u>7-20-8</u>	Augustin Daly Co.
March 12 (Wed.)	<u>7-20-8</u> (matinee) <u>The Squire</u>	Augustin Daly Co.
March 14 (Fri.)	<u>Fourteen Days and Ruth's Romance</u>	Charles Wyndham
March 20 (Thurs.)	<u>Young Mrs. Winthrop</u>	Madison Square Co.

DATE	PERFORMANCE	COMPANY OR STAR
1884		
March 24 (Mon.)	burlesque	Rentz-Santley Co.
April 3 - 5 (Thurs. - Sat.)	- four performances	
	<u>The Queen's Lace Handkerchief</u>	Patterson N.Y. Co.
April 10 (Thurs.)	minstrels	Thatcher, Primrose & West
April 11 & 12 (Fri. & Sat.)	- three performances	
	magic act	Signor Bosco
April 14 (Mon.)	magic act	Signor Bosco
April 15 (Tues.)	magic act	Signor Bosco
April 19 (Sat.)	boxing exhibition	John L. Sullivan
May 5 (Mon.)	local concert	
May 16 & 17 (Fri. & Sat.)	- three performances	
	<u>The Widow Bedott</u>	Charles B. Bishop
May 19 (Mon.)	specialty	Lulu Hurst
May 22 (Thurs.)	lecture	Gazaway Hartridge
May 26 - 28 (Mon. - Wed.)	- three performances	
	<u>A Life's Atonement</u>	Louise Rial
July 25 (Fri.)	variety	local production
Aug. 13 (Wed.)	<u>The Danites</u>	John T. Ford A. A.

DATE	PERFORMANCE	COMPANY OR STAR
1884		
Sept. 17 (Wed.)	<u>An Adamless Eden</u>	Lilly Clay Co.
Sept. 20 (Sat.)	minstrels	Barlow & Wilson
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Sept. 26 & 27 (Fri. & Sat.)	- three performances	
	<u>Dad's Girl</u>	Lizzie May Ulmer
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Sept. 29 & 30 (Fri. & Sat.)	- three performances	
	pantomime	Tony Denier
Oct. 4 (Sat.)	<u>A Terrible Temptation</u> (matinee) <u>Lady Clare and the</u> <u>Iron Master</u>	Bertha Welby
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Oct. 6 (Mon.)	<u>The Queen's Lace</u> <u>Handkerchief</u>	Grau Opera Co.
Oct. 7 (Tues.)	<u>The Mascot</u> (matinee) <u>The Little Duke</u>	Grau Opera Co.
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Oct. 13 (Mon.)	variety	Davis Brothers
Oct. 16 (Thurs.)	<u>Nordeck</u>	Frank Mayo
Oct. 17 (Fri.)	<u>Nordeck</u>	Frank Mayo
Oct. 18 (Sat.)	<u>Nordeck</u> (matinee) <u>Davy Crockett</u>	Frank Mayo
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Oct. 20 (Mon.)	minstrels	Thatcher, Primrose & West
Oct. 21 (Tues.)	minstrels	Thatcher, Primrose & West
Oct. 22 (Wed.)	<u>We, Us and Co. at</u> <u>Hot Springs</u>	Mestayer-Vaughan Co.

DATE	PERFORMANCE	COMPANY OR STAR
1884		
Oct. 23 (Thurs.)	<u>We, Us and Co. at</u> <u>Hot Springs</u>	Mestayer-Vaughan Co.
Oct. 24 (Fri.)	<u>Mizpah</u>	Patti Rosa
Oct. 25 (Sat.)	<u>Mizpah</u>	Patti Rosa
Oct. 27 (Mon.)	<u>The Private Secretary</u>	Madison Avenue Co.
Oct. 28 (Tues.)	<u>The Private Secretary</u>	Madison Avenue Co.
Nov. 4 (Tues.)	<u>A Bunch of Keys</u>	Flora Moore
Nov. 6 (Thurs.)	<u>Orange Girl</u>	Zelda Seguin
Nov. 7 (Fri.)	<u>Girola</u>	Zelda Seguin
Nov. 8 (Sat.)	<u>Bohemian Girl</u> (matinee) <u>Orange Girl</u>	Zelda Seguin
Nov. 10 (Mon.)	<u>May Blossom</u>	Madison Square Co.
Nov. 11 (Tues.)	<u>May Blossom</u>	Madison Square Co.
Nov. 12 (Wed.)	<u>A Messenger from Jarvis</u> <u>Station</u>	Barney McAuley
Nov. 13 (Thurs.)	<u>The Jerseyman</u>	Barney McAuley
Nov. 17 (Mon.)	<u>Mazeppa</u>	Fannie L. Buckingham
Nov. 18 (Tues.)	<u>Mazeppa</u>	Fannie L. Buckingham
Nov. 19 (Wed.)	<u>Mazeppa</u> (matinee) <u>Dick Turpin</u>	Fannie L. Buckingham
Dec. 2 (Tues.)	<u>Captain Mishler</u>	Gus Williams

DATE	PERFORMANCE	COMPANY OR STAR
1884 - 1885		
Dec. 3 (Wed.)	<u>Captain Mishler</u> (matinee) <u>One of the Finest</u>	Gus Williams
Dec. 5 (Fri.)	<u>Our Strategists</u>	Morton & Bell Co.
Dec. 6 (Sat.)	<u>Our Strategists</u> (matinee) <u>Nonsuch</u>	Morton & Bell Co.
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Dec. 15 (Mon.)	<u>The Romany Rye</u>	Brooks & Dickson Co.
Dec. 16 (Tues.)	<u>The Romany Rye</u>	Brooks & Dickson Co.
Dec. 17 (Wed.)	<u>Engaged</u>	Kittie Rhoades
Dec. 18 (Thurs.)	<u>Confusion</u>	Kittie Rhoades
Dec. 19 (Fri.)	<u>Engaged</u>	Kittie Rhoades
Dec. 20 (Sat.)	<u>Fanchon the Cricket</u> (matinee)	Kittie Rhoades
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Dec. 26 (Fri.)	<u>Article 47</u>	Clara Morris
Dec. 27 (Sat.)	<u>The Galley Slave</u> (matinee) <u>Miss Multon</u>	Clara Morris
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Dec. 29 (Mon.)	<u>Widow Bedott</u>	Charles B. Bishop
Dec. 30 (Tues.)	<u>A Case of Wine</u>	Charles B. Bishop
Dec. 31 (Wed.)	<u>Widow Bedott</u>	Charles B. Bishop
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Jan. 8 (Thurs.)	<u>My Partner</u>	Louis Aldrich
Jan. 9 & 10 (Fri. & Sat.)	- three performances	
	<u>Peck's Bad Boy</u>	Atkinson Co.

DATE	PERFORMANCE	COMPANY OR STAR
1885		
Jan. 12 (Mon.)	<u>The Count of Monte Cristo</u>	James O'Neill
Jan. 13 (Tues.)	<u>The Count of Monte Cristo</u>	James O'Neill
Jan. 14 (Wed.)	<u>For Congress</u>	John T. Raymond
Jan. 22 (Thurs.)	<u>Jacquine</u>	Mattie Vickers
Jan. 24 (Sat.)	lecture: "Problems of Modern Education"	Carl Schurz
Jan. 27 (Tues.)	<u>Orpheus and Eurydice</u>	Rentz-Santley Co.
Jan. 28 (Wed.)	<u>The American Countess</u>	Rhea
Jan. 29 (Thurs.)	<u>The American Countess</u> (matinee) <u>Arcadia</u>	Rhea
Jan. 30 & 31 (Fri. & Sat.)	- three performances	
	<u>Pirates of Penzance</u>	local production
Feb. 4 (Wed.)	<u>Love and Law</u>	Milton Nobles
Feb. 5 (Thurs.)	<u>Pirates of Penzance</u>	local production
Feb. 9 (Mon.)	<u>The Planter's Wife</u>	Harry Lacy Co.
Feb. 11 (Wed.)	local entertainment	
Feb. 12 (Thurs.)	local entertainment (matinee)	
Feb. 13 & 14 (Fri. - Sat.)	- three performances	
	<u>Mam'zelle</u>	Aimee
Feb. 20 (Fri.)	<u>The Irish Minstrel</u>	W. J. Scanlon

DATE	PERFORMANCE	COMPANY OR STAR
1885		
Feb. 21 (Sat.)	<u>Friend and Foe</u> (matinee) <u>The Irish Minstrel</u>	W. J. Scanlon
Feb. 27 (Fri.)	<u>Editha's Burglar</u>	Dickson Sketch Club
Feb. 28 (Sat.)	<u>Editha's Burglar</u> (matinee) <u>Combustion</u>	Dickson Sketch Club
March 3 (Tues.)	<u>My Life</u>	Janaushek
March 4 (Wed.)	<u>My Life</u>	Janaushek
March 5 - 7 (Thurs. - Sat.) - four performances	<u>The Silver King</u>	F. C. Bangs
March 16 (Mon.)	<u>A Wife's Peril</u>	Huntley Co.
March 17 (Tues.)	<u>Streets of New York</u>	Huntley Co.
March 18 (Wed.)	<u>Won at Last</u> (matinee) <u>Van, the Virginian</u>	Huntley Co.
March 19 (Thurs.)	<u>Rip Van Winkle</u>	Huntley Co.
March 20 (Fri.)	<u>Streets of New York</u>	Huntley Co.
March 21 (Sat.)	<u>Van, the Virginian</u> (matinee) <u>Rip Van Winkle</u>	Huntley Co.
March 23 (Mon.)	<u>A Celebrated Case</u>	Huntley Co.
March 24 (Tues.)	<u>Hazel Kirke</u>	Huntley Co.
March 25 (Wed.)	<u>Destiny</u> (matinee) <u>Arrendale</u>	Huntley Co.
March 26 (Thurs.)	<u>Called Back</u>	Madison Square Co.
March 27 (Fri.)	<u>A Celebrated Case</u>	Huntley Co.

DATE	PERFORMANCE	COMPANY OR STAR
1885		
March 28 (Sat.)	<u>Hazel Kirke</u> (matinee) <u>Enoch Arden</u>	Huntley Co.
April 1 (Wed.)	<u>A Blot in the</u> <u>'Scutcheon and</u> <u>The King's Pleasure</u>	Lawrence Barrett
April 6 (Wed.)	variety	Huffman Comedy Co.
April 15 (Wed.)	stereopticon views (matinee)	
April 17 & 18 (Fri. & Sat.)	- three performances <u>Comedy of Errors</u>	Stewart & Hart
April 20 - 23 (Mon. - Thurs.)	- four performances illustrated lecture on Europe	Prof. Bolton
April 24 (Fri.)	stereopticon views	
April 30 (Thurs.)	local concert	
May 4 (Mon.)	<u>Il Trovatore</u>	Milan Opera Co.
May 5 (Tues.)	<u>Faust</u>	Milan Opera Co.
May 6 (Wed.)	<u>Lucia di Lammermoor</u>	Milan Opera Co.
May 7 (Thurs.)	<u>Norma</u>	Milan Opera Co.
May 14 (Thurs.)	<u>The Mascotte</u>	Bijou Opera Co.
May 15 (Fri.)	<u>Olivette</u>	Bijou Opera Co.
May 16 (Sat.)	<u>The Mascotte</u> (matinee) <u>Girofle-Girofla</u>	Bijou Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1885		
June 18 (Thurs.)	<u>Chip Redmond</u>	John T. Ford A. A.
June 19 (Fri.)	<u>Chip Redmond</u>	John T. Ford A. A.
June 23 (Tues.)	variety, local	
June 25 (Thurs.)	local concert	
July 1 (Wed.)	<u>Lost in London</u>	John T. Ford A. A.
July 10 (Fri.)	<u>Two Roses and Nan, the Good-for-Nothing</u>	John T. Ford A. A.
July 14 (Tues.)	<u>Lost in London</u>	John T. Ford A. A.
July 16 (Thurs.)	<u>Last Will and Testament</u>	local production
July 22 (Wed.)	<u>American Born</u>	John T. Ford A. A.
July 23 (Thurs.)	<u>American Born</u>	John T. Ford A. A.
July 29 (Wed.)	<u>A Life for a Life</u>	John T. Ford A. A.
July 31 (Fri.)	<u>Chip Redmond</u>	John T. Ford A. A.
Aug. 1 (Sat.)	<u>Chip Redmond</u> (matinee)	John T. Ford A. A.
Aug. 4 (Tues.)	<u>Nadine</u>	John T. Ford A. A.
Aug. 12 (Wed.)	<u>The Danites</u>	John T. Ford A. A.
Aug. 31 (Mon.)	minstrels	McIntyre & Heath

DATE	PERFORMANCE	COMPANY OR STAR
1885		
Sept 1 (Tues.)	minstrels	McIntyre & Heath
Sept. 10 (Thurs.)	<u>The Lancashire Lass</u>	Thomas W. Keene A. A.
Sept. 14 (Mon.)	<u>Dad's Girl</u>	Lizzie May Ulmer
Sept. 23 (Wed.)	<u>The Black Flag</u>	Edwin Thorn Co.
Sept. 24 (Thurs.)	<u>The Black Flag</u>	Edwin Thorn Co.
Sept. 25 & 26 (Fri. & Sat.)	- three performances	
	<u>The Professor</u>	Barrows & Cheatham
Sept. 29 & 30 (Tues. & Wed.)	- three performances	
	<u>Tally Ho!</u>	Robert L. Downing
Oct. 5 (Mon.)	<u>East Lynne</u>	Ada Gray
Oct. 6 (Tues.)	<u>Hortense</u>	Ada Gray
Oct. 7 (Wed.)	<u>The Mikado</u>	
Oct. 8 (Thurs.)	<u>The Mikado</u>	
Oct. 16 & 17 (Fri. & Sat.)	- three performances	
	<u>Burr Oaks</u>	
Oct. 19 & 20 (Mon. & Tues.)	- three performances	
	<u>Zozo, the Magic Queen</u>	George H. Adams
Oct. 22 (Thurs.)	minstrels	Barlow, Wilson & Rankin
Oct. 23 & 24 (Fri. & Sat.)	- three performances	
	<u>The Devil's Auction</u>	W. J. Gilmore Co.

DATE	PERFORMANCE	COMPANY OR STAR
1885		
Oct. 26 (Mon.)	<u>Norma</u>	Milan Opera Co.
Oct. 27 (Tues.)	<u>Lucia</u>	Milan Opera Co.
Oct. 28 (Wed.)	<u>Il Trovatore</u> (matinee) <u>La Sonnambula</u>	Milan Opera Co.
Oct. 29 (Thurs.)	<u>La Traviata</u>	Milan Opera Co.
Oct. 30 (Fri.)	<u>'49</u>	Loudon McCormack
Oct. 31 (Sat.)	<u>'49</u> (matinee) <u>The Danites</u>	Loudon McCormack
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Nov. 10 & 11 (Tues. & Wed.)	- three performances	
	<u>Mixed Pickles</u>	J. B. Polk
Nov. 14 (Sat.)	<u>Sis</u> (matinee) <u>Sis</u>	Myra Goodwin
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Nov. 16 (Mon.)	<u>Bob and Zip</u>	Patti Rosa
Nov. 18 (Wed.)	<u>Young Mrs. Winthrop</u>	<u>Young Mrs. Winthrop</u> Company
Nov. 19 (Thurs.)	<u>Young Mrs. Winthrop</u>	<u>Young Mrs. Winthrop</u> Company
Nov. 20 & 21 (Fri. & Sat.)	- three performances	
	<u>A Parlor Match</u>	Lester & Williams
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Nov. 23 (Mon.)	<u>Passion's Slave</u>	John A. Stevens
Nov. 24 (Tues.)	<u>Unknown</u>	John A. Stevens
Nov. 25 (Wed.)	<u>Convict 1240</u>	John A. Stevens
Nov. 27 (Fri.)	<u>Skipped by the Light</u> <u>of the Moon</u>	Fowler & Warmington
Nov. 28 (Sat.)	<u>Skipped by the Light</u> <u>of the Moon</u>	Fowler & Warmington

DATE	PERFORMANCE	COMPANY OR STAR
1885 - 1886		
Nov. 30 (Mon.)	<u>Mountain Pink</u>	Bella Moore
Dec. 4 & 5 (Fri. & Sat.)	- three performances	
	<u>Peck's Bad Boy</u>	Atkinson Co.
Dec. 7 (Mon.)	<u>A Rag Baby</u>	Elmore & Craven
Dec. 8 (Tues.)	<u>A Rag Baby</u>	Elmore & Craven
Dec. 10 (Thurs.)	<u>Boccaccio</u>	Academy Opera Co.
Dec. 11 (Fri.)	<u>Princess of Trebizonde</u>	Academy Opera Co.
Dec. 12 (Sat.)	<u>Prince Methusalem</u> (matinee) <u>Fra Diavolo</u>	Academy Opera Co.
Dec. 14 (Mon.)	<u>The Bandit King</u>	Wallick Co.
Dec. 15 (Tues.)	<u>The Bandit King</u>	Wallick Co.
Dec. 16 (Wed.)	<u>Humbug</u>	Roland Reed
Dec. 17 (Thurs.)	<u>Cheek</u>	Roland Reed
Dec. 23 (Wed.)	<u>The World</u>	J. Z. Little
Dec. 24 (Thurs.)	<u>The World</u>	J. Z. Little
Dec. 31 (Thurs.)	concert	Camilla Urso, violinist
Jan. 1 & 2 (Fri. & Sat.)	- three performances	
	<u>Private Secretary</u>	Madison Square Co.
Jan. 12 (Tues.)	<u>The Corner Grocery</u>	Dan'l Sully
Jan. 13 (Wed.)	<u>Sam'l of Posen</u>	M. B. Curtis
Jan. 14 (Thurs.)	<u>Spot Cash</u>	M. B. Curtis

DATE	PERFORMANCE	COMPANY OR STAR
1886		
Jan. 21 (Thurs.)	<u>M'liss</u>	Annie Pixley
Jan. 22 (Fri.)	<u>La Traviata</u>	Emma Abbot Opera Co.
Jan. 23 (Sat.)	<u>Bohemian Girl</u> (matinee) <u>The Mikado</u>	Emma Abbot Opera Co.
Jan. 25 (Mon.)	<u>The Mikado</u> (matinee) <u>Mignon</u>	Emma Abbot Opera Co.
Jan. 26 (Tues.)	<u>Pearl of Savoy</u>	Emma Abbot Opera Co.
Jan. 27 (Wed.)	<u>Monte Cristo</u>	James O'Neill
Jan. 28 (Thurs.)	<u>Monte Cristo</u>	James O'Neill
Jan. 29 & 30 (Fri. & Sat.)	- three performances <u>Princess Andrea</u>	Mme. Janish
Feb. 1 (Mon.)	<u>Fedora</u>	Fanny Davenport
Feb. 2 (Tues.)	<u>Il Trovatore</u>	Strakosch Opera Co.
Feb. 3 (Wed.)	<u>Martha</u>	Strakosch Opera Co.
Feb. 4 (Thurs.)	<u>Faust</u> (matinee) <u>Carmen</u>	Strakosch Opera Co.
Feb. 8 (Mon.)	opera concert	Clara Louise Kellogg
Feb. 11 (Thurs.)	<u>The Magistrate</u>	John T. Raymond
Feb. 12 & 13 (Fri. & Sat.)	- three performances <u>May Blossom</u>	Georgia Cayvan
Feb. 17 (Wed.)	<u>The Power of Love</u>	Rhea
Feb. 18 (Thurs.)	<u>The Country Girl</u> (matinee) <u>A Dangerous Game</u>	Rhea

DATE	PERFORMANCE	COMPANY OR STAR
1886		
Feb. 19 & 20 (Fri. & Sat.)	- three performances	
	pantomime	Tony Denier
Feb. 24 (Wed.)	<u>The Divorce Bill</u>	Aimee
Feb. 25 (Thurs.)	<u>A Toy Pistol</u>	Flora Moore
Feb. 26 & 27 (Fri. & Sat.)	- three performances	
	<u>Our Joan</u>	Rose Coghlan
March 1 & 2 (Mon. & Tues.)	- three performances	
	<u>The Inside Track</u>	Oliver Doud Byron
March 9 (Tues.)	<u>Love and Law</u>	Milton Nobles
March 10 (Wed.)	minstrels	Barlow, Wilson & Rankin
March 11 (Thurs.)	minstrels	Barlow, Wilson & Rankin
March 19 (Fri.)	<u>Mlle. Nitouche</u>	Lotta
March 20 (Sat.)	<u>Musette</u> (matinee)	Lotta
March 22 (Mon.)	<u>Only a Farmer's Daughter</u>	Blanche Curtisse
March 24 (Wed.)	<u>The Wages of Sin</u>	Charles B. Maubury
March 25 (Thurs.)	<u>The Wages of Sin</u>	Charles B. Maubury
March 30 (Tues.)	<u>Francesca da Rimini</u>	Lawrence Barrett
April 15 (Thurs.)	local variety	

DATE	PERFORMANCE	COMPANY OR STAR
1886		
April 19 - 24 (Mon. - Sat.) - eight performances	marionettes	Zera Semon
April 26 (Mon.)	concert	Boston Star Co.
May 1 (Sat.)	burlesque: <u>Fra Diavolo</u> (matinee) burlesque: <u>Fra Diavolo</u>	Charleston Amateur Operatic Co.
May 3 (Mon.)	<u>Girofle-Girofla</u>	Adelaide Randall
May 4 (Tues.)	<u>Mikado</u>	Adelaide Randall
May 5 (Wed.)	<u>The Mascot</u>	Adelaide Randall
May 6 (Thurs.)	<u>Pinafore</u>	Adelaide Randall
May 7 (Fri.)	<u>Mikado</u>	Adelaide Randall
May 8 (Sat.)	<u>Doctor of Alcantara</u> (matinee) <u>Chimes of Normandy</u>	Adelaide Randall
June 8 & 9 (Tues. & Wed.) - three performances	<u>Led Astray</u>	Ford Dramatic Association
June 17 (Thurs.)	<u>Blow for Blow</u>	Ford Dramatic Assn.
June 18 (Fri.)	<u>Blow for Blow</u>	Ford Dramatic Assn.
June 24 (Thurs.)	<u>Engaged</u>	Ford Dramatic Assn.
July 1 (Thurs.)	<u>Engaged</u>	Ford Dramatic Assn.

DATE	PERFORMANCE	COMPANY OR STAR
1886		
July 8 (Thurs.)	<u>Married Life</u>	Ford Dramatic Assn.
July 9 (Fri.)	<u>Married Life</u>	Ford Dramatic Assn.
July 15 (Thurs.)	<u>American Born</u>	Ford Dramatic Assn.
July 22 (Thurs.)	<u>Pink Dominos</u>	Ford Dramatic Assn.
July 23 (Fri.)	<u>Pink Dominos</u>	Ford Dramatic Assn.
July 30 (Fri.)	<u>The Silver King</u>	Ford Dramatic Assn.
Sept. 13 (Mon.)	<u>My Aunt Bridget</u>	George W. Monroe
Sept. 14 (Tues.)	<u>My Aunt Bridget</u>	George W. Monroe
Sept. 17 & 18 (Fri. & Sat.)	- three performances minstrels	Wilson & Rankin
Sept. 20 (Mon.)	<u>Black Flag</u>	Edwin Thorne
Sept. 21 (Tues.)	<u>Black Flag</u>	Edwin Thorne
Sept. 27 (Mon.)	<u>St. Marc, the Soldier of Fortune</u>	F. C. Bangs
Sept. 28 (Tues.)	<u>The Flash Light</u>	Marion Booth & James O. Barrows
Sept. 29 (Wed.)	<u>The Flash Light</u>	M. Booth & J. Barrows
Oct. 11 (Mon.)	<u>Heroine in Rags</u>	Florence Bindley
Oct. 14 - 16 (Thurs. - Sat.)	- three performances <u>The Creole</u>	Lillian Lewis

DATE	PERFORMANCE	COMPANY OR STAR
1886		
Oct. 18 (Mon.)	<u>The Stranglers of Paris</u>	Tannehill & Courtney
Oct. 19 (Tues.)	<u>The Stranglers of Paris</u>	Tannehill & Courtney
Oct. 20 (Wed.)	<u>Over the Garden Wall</u>	Mr. & Mrs. Knight
Oct. 21 (Thurs.)	<u>Over the Garden Wall</u>	Mr. & Mrs. Knight
Oct. 22 (Fri.)	<u>Otto, a German</u>	Mr. & Mrs. Knight
Oct. 23 (Sat.)	<u>The Creole</u> (matinee) <u>The Creole</u>	Lillian Lewis
Oct. 26 (Tues.)	<u>The Phoenix</u>	Milton Nobles
Oct. 27 (Wed.)	<u>Love and Law</u>	Milton Nobles
Oct. 29 & 30 (Fri. & Sat.)	- three performances	
	<u>Michael Strogoff</u>	Charles Andrews Co.
Nov. 1 (Mon.)	<u>Bohemian Girl</u>	Adelaide Randall
Nov. 2 (Tues.)	<u>The Bridal Trap</u>	Adelaide Randall
Nov. 3 (Wed.)	<u>Mikado</u> (matinee) <u>The Princess of Trebizonde</u>	Adelaide Randall
Nov. 5 (Fri.)	<u>Dagmar</u>	Louise Balfe
Nov. 6 (Sat.)	<u>Dagmar</u>	Louise Balfe
Nov. 10 (Wed.)	<u>Spartacus</u>	Robert Downing
Nov. 11 (Thurs.)	<u>Spartacus</u>	Robert Downing
Nov. 12 & 13 (Fri. & Sat.)	- three performances	
	<u>A Bunch of Keys</u>	Flora Moore
Nov. 18 (Thurs.)	minstrels	Thatcher, Primrose & West

DATE	PERFORMANCE	COMPANY OR STAR
1886 - 1887		
Nov. 19 - 20 (Fri. & Sat.) - three performances		
	<u>The Devil's Auction</u>	Charles H. Yale Co.
Nov. 24 & 25 (Wed. & Thurs.) - three performances		
	<u>Crazy Patch</u>	Kate Castleton
Nov. 27 (Sat.)	<u>We, Us and Co.</u>	W. A. Mestayer
Dec. 1 (Wed.)		
	<u>Faithful Hearts</u>	Kate Forsyth
Dec. 2 (Thurs.)	<u>Marcelle</u>	Kate Forsyth
Dec. 6 (Mon.)		
	<u>Fortune's Fool</u>	Louise Rial
Dec. 7 (Tues.)	<u>Fortune's Fool</u>	Louise Rial
Dec. 15 (Wed.)		
	<u>ZoZo</u>	Blanche Curtisse
Dec. 16 (Thurs.)	<u>ZoZo</u>	Blanche Curtisse
Dec. 20 (Mon.)		
	<u>Irish Aristocracy</u>	Fay & Barry
Dec. 21 (Tues.)	<u>Irish Aristocracy</u>	Fay & Barry
Dec. 23 (Thurs.)	<u>The Two Johns</u>	J. C. Stewart Co.
Jan. 4 (Tues.)		
	<u>The Two Orphans</u>	Kate Claxton
Jan. 5 (Wed.)	<u>Called Back</u>	Kate Claxton
Jan. 10 (Mon.)		
	<u>Dagmar</u>	Louise Balfe
Jan. 11 (Tues.)	<u>Our Minnie</u>	Rentz-Santley Co.
Jan. 14 & 15 (Fri. & Sat.) - three performances		
	<u>Mixed Pickles</u>	J. B. Polk

DATE	PERFORMANCE	COMPANY OR STAR
1887		
Jan. 17 (Mon.)	<u>Inside Track</u>	Oliver Doud Byron
Jan. 20 (Thurs.)	<u>Monte Cristo</u>	James O'Neill
Jan. 25 (Tues.)	concert	Mendelssohn Quartette
Jan. 26 (Wed.)	<u>Comedy of Errors</u>	Robson & Crane
Jan. 27 (Thurs.)	<u>Merry Wives of Windsor</u> (matinee) <u>Comedy of Errors</u>	Robson & Crane
Feb. 3 (Thurs.)	<u>The Deacon's Daughter</u>	Annie Pixley
Feb. 4 (Fri.)	<u>Princess Andrea</u>	Mme. Janish
Feb. 5 (Sat.)	<u>Violets</u> (matinee) <u>Princess Andrea</u>	Mme. Janish
Feb. 7 (Mon.)	<u>The New Adamless Eden</u>	Lily Clay Co.
Feb. 9 (Wed.)	<u>Oh, What a Night!</u>	Gus Williams
Feb. 10 (Thurs.)	<u>Oh, What a Night!</u>	Gus Williams
Feb. 14 (Mon.)	<u>Fairy Fingers</u>	Rhea
Feb. 15 (Tues.)	<u>Fairy Fingers</u> (matinee) <u>The Widow</u>	Rhea
Feb. 16 (Wed.)	<u>The Woman Hater</u>	John T. Raymond
Feb. 17 (Thurs.)	<u>The Gilded Age</u>	John T. Raymond
Feb. 18 (Fri.)	<u>Virginus</u>	Louis James
Feb. 25 & 26 (Fri. & Sat.)	- three performances magic act	Kellar

DATE	PERFORMANCE	COMPANY OR STAR
1887		
March 9 (Wed.)	<u>Fedora</u>	Fanny Davenport
March 10 (Thurs.)	<u>Much Ado about Nothing</u>	Fanny Davenport
March 14 (Mon.)	spiritualist act	Randall Brown
March 15 (Tues.)	spiritualist act	Randall Brown
March 16 (Wed.)	<u>Galba, the Gladiator</u>	Frederick B. Warde
March 17 (Thurs.)	<u>Delicate Ground and</u> <u>Taming of the Shrew</u> (matinee) <u>Richard III</u>	Frederick B. Warde
March 22 (Tues.)	<u>Fun in a Grocery</u>	Guinness & Armond
March 24 (Thurs.)	minstrels	McNish, Johnson & Slavin
May 2 (Mon.)	<u>Fanchon the Cricket</u>	Cora Van Tassel
May 3 (Tues.)	<u>Gip</u>	Cora Van Tassel
May 4 (Wed.)	<u>Esmeralda</u>	Cora Van Tassel
May 5 (Thurs.)	<u>Kathleen Mavourneen</u>	Cora Van Tassel
May 6 (Fri.)	<u>Hidden Hand</u>	Cora Van Tassel
May 7 (Sat.)	<u>Leah, the Forsaken</u> (matinee) <u>Hazel Kirke</u>	Cora Van Tassel
May 30 (Mon.)	local musicale	
June 9 (Thurs.)	<u>The Marble Heart</u>	Ford Dramatic Assn.
June 10 (Fri.)	<u>The Marble Heart</u>	Ford Dramatic Assn.

DATE	PERFORMANCE	COMPANY OR STAR
1887		
June 16 (Thurs.)	<u>Home</u>	Ford Dramatic Assn.
June 17 (Fri.)	<u>Home</u>	Ford Dramatic Assn.
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June 22 & 23 (Wed. & Thurs.)	- three performances	
	<u>Pink Dominos</u>	Ford Dramatic Assn.
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June 28 (Tues.)	<u>Dora and</u> <u>The Youth Who Never</u> <u>Saw a Woman</u>	Ford Dramatic Assn.
June 29 (Wed.)	<u>The Youth Who Never</u> <u>Saw a Woman</u> (matinee) <u>The Youth Who Never</u> <u>Saw a Woman</u>	Ford Dramatic Assn.
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July 8 (Fri.)	<u>Pink Dominos</u>	Ford Dramatic Assn.
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July 14 (Thurs.)	<u>Saratoga</u>	Ford Dramatic Assn.
July 15 (Fri.)	<u>Saratoga</u>	Ford Dramatic Assn.
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July 21 (Thurs.)	<u>Meg's Diversion</u>	Ford Dramatic Assn.
July 22 (Fri.)	<u>Meg's Diversion</u>	Ford Dramatic Assn.
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July 29 (Fri.)	acts from different plays	Ford Dramatic Assn.
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Aug. 4 (Thurs.)	<u>The Danicheffs</u>	Ford Dramatic Assn.
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Aug. 8 (Mon.)	<u>Saratoga</u>	Ford Dramatic Assn.
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Sept. 5 (Mon.)	concert	Oriel Quintette Club

DATE	PERFORMANCE	COMPANY OR STAR
1887		
Sept. 14 (Wed.)	minstrels	Wilson & Rankin
Sept. 28 (Wed.)	<u>A Heroine in Rags</u>	Florence J. Bindley
Sept. 29 (Thurs.)	<u>Excitement</u> (matinee) <u>Dot, or Just for Fun</u>	Florence J. Bindley
Oct. 6 (Thurs.)	<u>Mulcahey's Big Party</u>	Fay & Barry
Oct. 10 (Mon.)	<u>Queen Elizabeth</u>	Mrs. D. P. Bowers
Oct. 11 (Tues.)	<u>Madame Croesus</u>	Mrs. D. P. Bowers
Oct. 12 (Wed.)	<u>Lady Audley's Secret</u> (matinee) <u>Queen Elizabeth</u>	Mrs. D. P. Bowers Mrs. D. P. Bowers
Oct. 20 (Thurs.)	<u>Hamlet</u>	Thomas W. Keene
Oct. 21 (Fri.)	<u>Richelieu</u>	Thomas W. Keene
Oct. 22 (Sat.)	<u>Merchant of Venice</u> (matinee) <u>Richard III</u>	Thomas W. Keene
Oct. 26 (Wed.)	<u>Beggar Student</u>	MacCollin Opera
Oct. 27 (Thurs.)	<u>Merry War</u>	MacCollin Opera
Oct. 28 (Fri.)	<u>Francois, the Blue</u> <u>Stocking</u>	MacCollin Opera
Oct. 29 (Sat.)	<u>Merry War</u> (matinee) <u>Beggar Student</u>	MacCollin Opera
Nov. 1 (Tues.)	<u>A Fair Encounter and</u> <u>Heir at Law</u>	John S. Clarke

DATE	PERFORMANCE	COMPANY OR STAR
1887		
Nov. 2 (Wed.)	<u>She Stoops to Conquer</u>	John S. Clarke
Nov. 3 (Thurs.)	<u>The Round Trip</u> and <u>Toodles</u>	John S. Clarke
Nov. 9 (Wed.)	<u>Mixed Pickles</u>	J. B. Polk
Nov. 10 (Thurs.)	<u>The Jerseyman</u>	J. B. Polk
Nov. 11 (Fri.)	wrestling	
Nov. 14 (Mon.)	<u>Two Old Cronies</u>	Henshaw & Ten Broeck
Nov. 15 (Tues.)	<u>Two Old Cronies</u>	Henshaw & Ten Broeck
Nov. 16 (Wed.)	<u>The World</u>	Henshaw & Ten Broeck
Nov. 17 (Thurs.)	<u>The World</u>	Henshaw & Ten Broeck
Nov. 21 (Mon.)	<u>Only a Woman's Heart</u>	Helen Blythe
Nov. 22 (Tues.)	<u>Only a Woman's Heart</u>	Helen Blythe
Nov. 23 & 24 (Wed. & Thurs.)	- three performances <u>The Devil's Auction</u>	Charles Yale Co.
Nov. 25 (Fri.)	<u>Mikado</u>	Templeton Opera Co.
Nov. 26 (Sat.)	Herminie <u>Girofle-Girofla</u>	Templeton Opera Co.
Nov. 29 & 30 (Tues. & Wed.)	- three performances minstrels	Haverly
Dec. 2 (Fri.)	<u>The Doctor</u>	John F. Ward
Dec. 3 (Sat.)	<u>The Doctor</u> (matinee) <u>Caste</u>	John F. Ward

DATE	PERFORMANCE	COMPANY OR STAR
1887 - 1888		
Dec. 5 (Mon.)	<u>Messmates</u>	Acre Dramatic Co.
Dec. 7 (Wed.)	<u>Ingomar</u>	Prescott & McLean
Dec. 8 (Thurs.)	<u>Pygmalion & Galatea</u>	Prescott & McLean
Dec. 9 & 10 (Fri. & Sat.) - three performances		
	<u>Evangeline</u>	Rice Extravaganza
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Dec. 16 & 17 (Fri. & Sat.) - three performances		
	<u>The Brook</u>	Marion Fleming
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Dec. 21 (Wed.)	<u>Drifting Clouds</u>	Charlotte Thompson
Dec. 22 (Thurs.)	<u>Jane Eyre</u>	Charlotte Thompson
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Dec. 26 (Mon.)	<u>Dagmar</u>	Louise Balfe
Dec. 27 (Tues.)	<u>The Planter's Wife</u>	Louise Balfe
Dec. 28 (Wed.)	lecture: "Pope Leo XIII"	Rt. Rev. Leo Haid
Dec. 29 - 31 (Thurs. - Sat.) - four performances		
	<u>Shadows of a Great City</u>	G. & T. Jefferson
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Jan. 2 (Mon.)	<u>Spartacus</u>	Robert Downing
Jan. 3 (Tues.)	<u>Julius Caesar</u>	Robert Downing
Jan. 4 (Wed.)	<u>Erma, the Elf</u>	Katie Putnam
Jan. 5 (Thurs.)	<u>Lena, the Madcap</u>	Katie Putnam
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Jan. 10 (Tues.)	<u>The White Slave</u>	New York cast
Jan. 11 (Wed.)	<u>Held by the Enemy</u>	
Jan. 12 (Thurs.)	<u>Held by the Enemy</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1888		
Jan. 13 (Fri.)	<u>Woman against Woman</u>	Effie Ellsler
Jan. 14 (Sat.)	<u>Woman against Woman</u> (matinee) <u>Camille</u>	Effie Ellsler
Jan. 16 (Mon.)	<u>Uncle Alvin Joslin</u>	Charles L. Davis
Jan. 17 (Tues.)	<u>Uncle Alvin Joslin</u>	Charles L. Davis
Jan. 18 (Wed.)	<u>Othello</u>	Edwin Booth & Lawrence Barrett
Jan. 23 (Mon.)	<u>Gretchen</u>	James & Wainwright
Jan. 24 (Tues.)	<u>Virginius</u>	James & Wainwright
Jan. 25 (Wed.)	minstrels	Wilson & Rankin
Jan. 27 (Fri.)	<u>Frou-Frou</u>	Rhea
Jan. 28 (Sat.)	<u>Fairy Fingers</u> (matinee) <u>Pygmalion and Galatea</u>	Rhea
Feb. 1 (Wed.)	<u>Jim, the Penman</u>	A. M. Palmer
Feb. 2 (Thurs.)	<u>Jim, the Penman</u>	A. M. Palmer
Feb. 3 (Fri.)	<u>Gaston Cadol</u>	Frederick B. Warde
Feb. 4 (Sat.)	<u>Gaston Cadol</u> (matinee) <u>Brutus</u>	Frederick B. Warde
Feb. 6 (Mon.)	<u>Il Trovatore</u>	Emma Abbot Opera Co.
Feb. 7 (Tues.)	<u>Carnival of Venice</u>	Emma Abbot Opera Co.
Feb. 8 (Wed.)	<u>Ruy Blas</u>	Emma Abbot Opera Co.
Feb. 9 (Thurs.)	<u>The Good Devil</u>	Emma Abbot Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1888		
Feb. 10 (Fri.)	<u>Lucretia Borgia</u>	Emma Abbot Opera Co.
Feb. 11 (Sat.)	<u>Martha</u> (matinee) <u>Mikado</u>	Emma Abbot Opera Co.
Feb. 13 (Mon.)	<u>Kerry Gow</u>	J. S. Murphy
Feb. 16 (Thurs.)	minstrels	McIntyre & Heath
Feb. 17 (Fri.)	lecture: "John Bull and Sandy Macdonald"	Max Rell
Feb. 20 - 25 (Mon. - Sat.) - nine performances	equestrian show	D. M. Bristol
March 5 (Mon.)	<u>Michael Strogoff</u>	Charles L. Andrews
March 6 - 8 (Tues. - Thurs.) - three performances	marionette show	Zera Semon
March 12 (Mon.)	<u>Madame Boniface</u>	Adelaide Randall
March 13 (Tues.)	<u>Niniche</u>	Adelaide Randall
March 14 (Wed.)	<u>Madame Boniface</u> (matinee) <u>The Bridal Trip</u>	Adelaide Randall
March 15 (Thurs.)	<u>From Sire to Son</u>	Milton Nobles
March 23 (Fri.)	<u>Rip Van Winkle</u>	Joseph Jefferson
March 26 (Mon.)	burlesque	Lester & Allen
March 27 (Tues.)	burlesque	Lester & Allen
March 28 (Wed.)	<u>As in a Looking Glass</u>	Lily Langtry
March 29 (Thurs.)	<u>A Wife's Peril</u>	Lily Langtry

DATE	PERFORMANCE	COMPANY OR STAR
1888		
April 18 (Wed.)	concert (matinee) concert	P. S. Gilmore Band
April 25 (Wed.)	minstrels	McNish, Johnson & Slavin
April 26 (Thurs.)	minstrels	McNish, Johnson & Slavin
May 4 (Fri.)	local musicale	
June 1 (Fri.)	local musicale	
June 2 (Sat.)	local musicale (matinee)	
June 4 (Mon.)	<u>Leah, the Forsaken</u>	Ford Dramatic Assn.
June 7 (Thurs.)	local variety	
June 9 (Sat.)	local variety (matinee)	
June 26 (Tues.)	amateur performance	
June 28 (Thurs.)	<u>Mercy Merrick</u>	Ford Dramatic Assn.
Sept. 12 (Wed.)	<u>Struck Gas</u>	Carrie Tutein
Sept. 13 (Thurs.)	<u>Struck Gas</u>	Carrie Tutein
Sept. 17 - 20 (Mon., Tues. & Thurs.)	- four performances <u>Lost in London</u>	Newton Beers
Sept. 24 (Mon.)	minstrels	George Wilson
Sept. 25 (Tues.)	minstrels	George Wilson

DATE	PERFORMANCE	COMPANY OR STAR
1888		
Sept. 26 (Wed.)	<u>Dr. Jekyll and Mr. Hyde</u>	Howard Co.
Sept. 27 (Thurs.)	<u>Dr. Jekyll and Mr. Hyde</u>	Howard Co.
Oct. 2 (Tues.)	<u>Olivette</u>	local amateurs
Oct. 8 (Mon.)	<u>A Pair of Kids</u>	Ezra F. Kendall
Oct. 9 (Tues.)	<u>A Pair of Kids</u> (matinee)	Ezra F. Kendall
Oct. 11 (Thurs.)	<u>The Black Hussar</u>	Jules Grau Opera
Oct. 12 (Fri.)	<u>The Queen's Lace Handkerchief</u>	Jules Grau Opera
Oct. 13 (Sat.)	<u>The Queen's Lace Handkerchief</u> (matinee) <u>Robert Macaire</u>	Jules Grau Opera
Oct. 17 & 18 (Wed. & Thurs.)	- three performances	
	<u>Streets of New York</u>	Frank Kilday
Oct. 24 (Wed.)	<u>The Ivy Leaf</u>	W. H. Power Co.
Oct. 25 (Thurs.)	<u>The Ivy Leaf</u>	W. H. Power Co.
Oct. 29 (Mon.)	<u>Virginius</u>	Robert Downing
Oct. 30 (Tues.)	<u>Ingomar</u> (matinee) <u>Spartacus</u>	Robert Downing
Oct. 31 (Wed.)	<u>The Mighty Dollar</u>	Mr. & Mrs. Florence
Nov. 2 (Fri.)	<u>Monbars</u>	Robert Mantell
Nov. 3 (Sat.)	<u>Monbars</u> (matinee) <u>Othello</u>	Robert Mantell

DATE	PERFORMANCE	COMPANY OR STAR
1888		
Nov. 5 (Mon.)	<u>Alone in London</u>	Park Theatre Co.
Nov. 6 (Tues.)	<u>Alone in London</u>	Park Theatre Co.
Nov. 7 (Wed.)	<u>Jim, the Penman</u>	A. M. Palmer
Nov. 8 (Thurs.)	<u>Jim, the Penman</u>	A. M. Palmer
Nov. 9 & 10 (Fri. & Sat.)	- three performances	
	<u>Zozo</u>	E. M. Gardiner
Nov. 12 (Mon.)	<u>Mary Stuart</u>	Janaushek
Nov. 13 (Tues.)	<u>Meg Merrilies</u>	Janaushek
Nov. 19 (Mon.)	<u>Around the World in Eighty Days</u>	W. J. Fleming
Nov. 20 (Tues.)	<u>Around the World in Eighty Days</u>	W. J. Fleming
Nov. 26 (Mon.)	minstrels	Armstrong Brothers
Nov. 27 (Tues.)	minstrels	Armstrong Brothers
Dec. 3 (Mon.)	<u>Mask of Life</u>	John A. Stevens
Dec. 4 (Tues.)	<u>Unknown</u>	John A. Stevens
Dec. 7 & 8 (Fri. & Sat.)	- three performances	
	<u>Faust</u>	Lewis Morrison
Dec. 10 & 11 (Mon. & Tues.)	- three performances	
	pantomime	Miaco Company
Dec. 15 (Sat.)	<u>Two Old Cronies</u>	Mills, Henshaw & Ten Broeck

DATE	PERFORMANCE	COMPANY OR STAR
1888 - 1889		
Dec. 20 (Thurs.)	<u>Peck's Bad Boy</u>	Atkinson Comedy Co.
Dec. 21 (Fri.)	<u>Richard III</u>	Thomas W. Keene
Dec. 22 (Sat.)	<u>Julius Caesar</u> (matinee) <u>Hamlet</u>	Thomas W. Keene
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Dec. 24 & 25 (Mon. & Tues.) - three performances		
	<u>A Night Off</u>	Gaston & Harned
Dec. 27 (Thurs.)	<u>The Quick or the Dead</u>	Estelle Clayton
Dec. 28 (Fri.)	<u>Bleak House</u>	Jane Coombs
Dec. 29 (Sat.)	<u>Engaged</u> (matinee) <u>Bleak House</u>	Jane Coombs
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Jan. 7 (Mon.)	<u>Dr. Jekyll and Mr. Hyde</u>	Theodore Hamilton
Jan. 8 (Tues.)	<u>The Farmer's Homestead</u>	Theodore Hamilton
Jan. 9 - 12 (Wed. - Sat.) - five performances		
	musical variety	Ealy & Bricken
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Jan. 15 (Tues.)	<u>Pawn Ticket No. 210</u>	Lotta
Jan. 16 (Wed.)	<u>Upper Hand</u>	Oliver Doud Byron
Jan. 18 (Fri.)	<u>Faust</u>	Campanini Opera Co.
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Jan. 22 (Tues.)	minstrels	McNish, Ramza & Arno
Jan. 24 (Thurs.)	<u>He-She-Him-Her</u>	Adams & Hanlon
Jan. 25 (Fri.)	<u>He-She-Him-Her</u>	Adams & Hanlon
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Jan. 28 (Mon.)	concert	Mme. Selika

DATE	PERFORMANCE	COMPANY OR STAR
1889		
Feb. 1 (Fri.)	<u>Renee de Moray</u>	Clara Morris
Feb. 2 (Sat.)	<u>Renee de Moray</u>	Clara Morris
Feb. 8 (Fri.)	<u>The Royal Guard</u>	Frank Mayo
Feb. 9 (Sat.)	<u>Nordeck</u> (matinee) <u>The Royal Guard</u>	Frank Mayo
Feb. 11 (Mon.)	<u>Rose of Castile</u>	Emma Abbot Opera Co.
Feb. 12 (Tues.)	<u>Yeomen of the Guard</u>	Emma Abbot Opera Co.
Feb. 13 (Wed.)	<u>Chimes of Normandy</u> (matinee) <u>Lucia di Lammermoor</u>	Emma Abbot Opera Co.
Feb. 14 (Thurs.)	<u>Il Trovatore</u>	Emma Abbot Opera Co.
Feb. 15 (Fri.)	<u>Norma</u>	Emma Abbot Opera Co.
Feb. 16 (Sat.)	<u>Bohemian Girl</u> (matinee) <u>Faust</u>	Emma Abbot Opera Co.
Feb. 18 (Mon.)	<u>Adonis</u>	Henry E. Dixley
Feb. 21 (Thurs.)	<u>Mugg's Landing</u>	
Feb. 22 (Fri.)	<u>The Deacon's Daughter</u>	Annie Pixley
Feb. 23 (Sat.)	<u>Zara</u> (matinee) <u>22, Second Floor</u>	Annie Pixley
Feb. 25 (Mon.)	<u>Shadows of a Great City</u>	C. & T. Jefferson
Feb. 27 (Wed.)	<u>Skipped by the Light of the Moon</u>	Fowler & Warmington
March 1 (Fri.)	<u>Nancy and Co.</u>	Arthur Rehan Co.

DATE	PERFORMANCE	COMPANY OR STAR
1889		
March 2 (Sat.)	<u>Nancy and Co.</u> (matinee) <u>7-20-8</u>	Arthur Rehan Co.
March 4 (Mon.)	<u>Merchant of Venice</u>	Marie Prescott
March 5 (Tues.)	<u>Pygmalion and Galatea</u> (matinee) <u>A Winter's Tale</u>	Marie Prescott
March 7 - 9 (Thurs. - Sat.) - five performances	animal show	Phillippi Salvini
March 11 (Mon.)	concert	Emma Juch
March 12 (Tues.)	<u>The Emigrant</u>	Pete Baker
March 15 (Fri.)	<u>Tyrolean Queen</u>	local production
March 22 (Fri.)	<u>A Dangerous Game</u> (matinee) <u>Much Ado about Nothing</u>	Rhea
March 25 (Mon.)	<u>Criss Cross</u>	Nellie Walters
March 26 (Tues.)	<u>The Other Half</u>	Nellie Walters
April 1 (Mon.)	<u>Forget Me Not</u>	Maude Atkinson
April 2 (Tues.)	<u>Frou-Frou</u>	Maude Atkinson
April 3 (Wed.)	<u>Reddy's Luck</u> (matinee) <u>The French Spy</u>	Maude Atkinson
April 4 (Thurs.)	local sparring match	
April 6 (Sat.)	<u>Running Wild</u>	John Wild
April 22 (Mon.)	concert	Yale Glee & Banjo

DATE	PERFORMANCE	COMPANY OR STAR
1889		
April 23 - 27 (Tues. - Sat.)	five performances marionette show	Bell-Ellis Comb.
April 29 (Mon.)	<u>Sleeping Queen</u> and <u>Specter Knight</u>	local production
April 30 (Tues.)	<u>Sleeping Queen</u> and <u>Specter Knight</u>	local production
May 6 (Mon.)	<u>Tyrolean Queen</u>	local production
May 9 (Thurs.)	local musicale	
June 3 (Mon.)	<u>Girofle-Girofla</u>	O'Neill's Bijou Opera Co.
June 4 (Tues.)	<u>Pirates of Penzance</u>	O'Neill's Opera Co.
June 5 (Wed.)	<u>Mikado</u> (matinee) <u>Billee Taylor</u>	O'Neill's Opera Co.
June 6 (Thurs.)	<u>Bohemian Girl</u>	O'Neill's Opera Co.
June 7 (Fri.)	<u>Chimes of Normandy</u>	O'Neill's Opera Co.
June 8 (Sat.)	<u>Olivette</u> (matinee) <u>Mikado</u>	O'Neill's Opera Co.
July 1 (Mon.)	<u>The Galley Slave</u>	Ford Dramatic Assn.
July 3 (Wed.)	<u>The Galley Slave</u>	Ford Dramatic Assn.
July 8 (Mon.)	<u>The Galley Slave</u>	Ford Dramatic Assn.
July 11 (Thurs.)	<u>Young Mrs. Winthrop</u>	Ford Dramatic Assn.
July 12 (Fri.)	<u>Young Mrs. Winthrop</u>	Ford Dramatic Assn.

DATE	PERFORMANCE	COMPANY OR STAR
1889		
July 18 (Thurs.)	<u>The Hoop of Gold</u>	Ford Dramatic Assn.
July 20 (Sat.)	<u>Young Mrs. Winthrop</u> (matinee)	Ford Dramatic Assn.
July 25 (Thurs.)	<u>Private Secretary</u>	Ford Dramatic Assn.
July 29 (Mon.)	<u>Private Secretary</u>	Ford Dramatic Assn.
Aug. 1 (Thurs.)	<u>London Assurance</u>	Ford Dramatic Assn.
Aug. 2 (Fri.)	<u>London Assurance</u>	Ford Dramatic Assn.
Aug. 8 (Thurs.)	<u>The Planter's Wife</u>	Ford Dramatic Assn.
Aug. 22 (Thurs.)	<u>True Friendship and</u> <u>Act III, Julius Caesar</u>	Ford Dramatic Assn.
Aug. 29 (Thurs.)	<u>David Garrick and</u> <u>Lend Me Five Shillings</u>	Ford Dramatic Assn.
Sept. 5 (Thurs.)	<u>David Garrick and</u> <u>Acts III & IV, Julius</u> <u>Caesar</u>	Ford Dramatic Assn.
Sept. 20 (Fri.)	<u>La Belle Marie</u>	Agnes Herndon
Sept. 21 (Sat.)	<u>La Belle Marie</u> (matinee) <u>The C. T. Bride</u>	Agnes Herndon
Sept. 23 (Mon.)	minstrels	George Wilson
Sept. 25 & 26 (Wed. & Thurs.)	- three performances	
	<u>After Dark</u>	William A. Brady

DATE	PERFORMANCE	COMPANY OR STAR
1889		
Sept. 30 (Mon.)	<u>Streets of New York</u>	E. M. Gardiner Co.
Oct. 1 (Tues.)	<u>Streets of New York</u>	E. M. Gardiner Co.
Oct. 2 (Wed.)	minstrels	Haverly-Cleveland
Oct. 3 (Thurs.)	minstrels	Haverly-Cleveland
Oct. 7 (Mon.)	<u>The Governess</u>	Effie Ellsler
Oct. 8 (Tues.)	<u>Merze</u> (matinee) <u>Egypt</u>	Effie Ellsler
Oct. 9 (Wed.)	<u>The Ivy Leaf</u>	W. H. Power's Co.
Oct. 11 & 12 (Fri. & Sat.)	- three performances <u>Held by the Enemy</u>	
Oct. 14 (Mon.)	<u>A Cold Day</u>	Perkins D. Fisher
Oct. 15 (Tues.)	<u>A Pair of Kids</u>	Ezra F. Kendall
Oct. 17 (Thurs.)	<u>The Little Sinners</u>	Cora Van Tassell
Oct. 21 (Mon.)	<u>Beauty in Dreamland</u> and <u>The Devil's Frolic</u>	Lily Clay's Gaiety
Oct. 24 (Thurs.)	<u>Richard III</u>	Louis James
Oct. 29 (Tues.)	minstrels	Goodyear, Cook & Dillon
Oct. 30 (Wed.)	<u>The Wife</u>	Daniel Frohman Co.
Nov. 1 & 2 (Fri. & Sat.)	- three performances <u>She</u>	Webster & Brady
Nov. 4 (Mon.)	<u>A Night Off</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1889		
Nov. 11 (Mon.)	<u>May Blossom</u>	The <u>May Blossom</u> Co.
Nov. 12 (Tues.)	<u>Kathleen Mavourneen</u>	The <u>May Blossom</u> Co.
Nov. 13 (Wed.)	<u>An Unequal Match</u>	The <u>May Blossom</u> Co.
Nov. 15 & 16 (Fri. & Sat.)	- three performances	
	<u>The Little Coquette</u>	Hattie Bernard Chase
Nov. 18 (Mon.)	<u>A Possible Case</u>	J. M. Hill Co.
Nov. 19 (Tues.)	<u>A Possible Case</u>	J. M. Hill Co.
Nov. 22 (Fri.)	<u>The Beggar Student</u> (matinee)	
	<u>Falk, or The Brigands</u>	MacCollin Opera
Nov. 23 (Sat.)	<u>Our Irish Visitors</u>	Murray and Mack
Nov. 27 (Wed.)	minstrels	Cal Wagner
Nov. 28 (Thurs.)	minstrels (matinee)	Cal Wagner
Dec. 2 (Mon.)	<u>Guilty Without Crime</u>	Dore Davidson
Dec. 4 & 5 (Wed. & Thurs.)	- three performances	
	<u>We, Us and Co.</u>	
Dec. 6 (Fri.)	<u>Fatherland</u>	Charles A. Gardner
Dec. 7 (Sat.)	<u>Fatherland</u> (matinee) <u>Karl, the Peddlar</u>	Charles A. Gardner
Dec. 9 - 11 (Mon. - Wed.)	- nine performances	
	trained seal act	Woodward
Dec. 13 (Fri.)	concert	Boston Symphony Club
Dec. 14 (Sat.)	concert	Boston Symphony Club

DATE	PERFORMANCE	COMPANY OR STAR
1889 - 1890		
Dec. 19 (Thurs.)	<u>Evangeline</u>	Rice's Extravaganza
Dec. 21 (Sat.)	<u>Fabio Romani</u>	Aiden Benedict
Dec. 23 (Mon.)	<u>Fabio Romani</u>	Aiden Benedict
Dec. 27 (Fri.)	<u>Si Perkins</u>	
Dec. 31 (Tues.)	<u>Othello</u>	McLean & Prescott
Jan. 1 (Wed.)	<u>Bootle's Baby</u>	Kate Claxton
Jan. 2 (Thurs.)	concert	Princeton Glee & Banjo Club
Jan. 3 & 4 (Fri. & Sat.)	- three performances	
	<u>Surprises of Divorce</u>	Arthur Rehan Co.
Jan. 6 (Mon.)	<u>Larking</u>	Mortimer Comedy Co.
Jan. 7 (Tues.)	<u>22, Second Floor</u>	Annie Pixley
Jan. 8 & 9 (Wed. & Thurs.)	- three performances	
	<u>He-She-Him-Her</u>	Adams & Hanlon
Jan. 17 (Fri.)	<u>The Gladiator</u>	Robert Downing
Jan. 18 (Sat.)	<u>The White Pilgrim</u> (matinee) <u>The White Pilgrim</u>	Robert Downing
Jan. 20 (Mon.)	minstrels	Al G. Field
Jan. 21 (Tues.)	minstrels	Al G. Field
Jan. 22 (Wed.)	<u>Monte Cristo</u>	James O'Neill
Jan. 23 (Thurs.)	<u>Monte Cristo</u>	James O'Neill

DATE	PERFORMANCE	COMPANY OR STAR
1890		
Jan. 24 & 25 (Fri. & Sat.)	- three performances	
	<u>Sis</u>	Myra Goodwin
Jan. 27 (Mon.)	<u>Ernani</u>	Emma Abbott Opera Co.
Jan. 28 (Tues.)	<u>Crown Diamonds</u>	Emma Abbott Opera Co.
Jan. 29 (Wed.)	<u>Bohemian Girl</u> (matinee) <u>Fra Diavolo</u>	Emma Abbott Opera Co.
Jan. 30 (Thurs.)	<u>La Traviata</u>	Emma Abbott Opera Co.
Jan. 31 (Fri.)	<u>Il Trovatore</u>	Emma Abbott Opera Co.
Feb. 1 (Sat.)	<u>Romeo and Juliet</u> (matinee) <u>Mikado</u>	Emma Abbott Opera Co.
Feb. 3 (Mon.)	<u>The Fairies' Well</u>	W. H. Power Co.
Feb. 4 (Tues.)	<u>The Fairies' Well</u>	W. H. Power Co.
Feb. 7 & 8 (Fri. & Sat.)	- three performances	
	<u>The Hunchback of Paris</u>	Kiralfy Co.
Feb. 10 - 15 (Mon. - Sat.)	- nine performances	
	equestrian act	Prof. D. M. Bristol
Feb. 21 & 22 (Fri. & Sat.)	- three performances	
	<u>Little Lord Fauntleroy</u>	Little Flossie Ethyl
Feb. 26 (Wed.)	<u>A Paper Doll</u>	Kate Castleton
Feb. 27 (Thurs.)	<u>A Paper Doll</u>	Kate Castleton
Feb. 28 & March 1 (Fri. & Sat.)	- three performances	
	<u>Daniel Boone</u>	
March 3 (Mon.)	<u>Zozo</u>	Evelyne & Mills
March 6 (Thurs.)	<u>McCarthy's Mishaps</u>	Ferguson & Mack

DATE	PERFORMANCE	COMPANY OR STAR
1890		
March 18 (Tues.)	local sparring exhibition	
March 19 (Wed.)	<u>Honor Bound</u>	Katie Putnam
March 20 (Thurs.)	<u>Honor Bound</u> (matinee) <u>Erma, the Elf</u>	Katie Putnam
March 25 (Tues.)	<u>Over the Garden Wall</u>	George S. Knight
March 26 (Wed.)	<u>Two Old Cronies</u>	Wills, Henshaw & Ten Broeck
March 27 (Thurs.)	local concert	
March 31 (Mon.)	<u>Faust</u>	Lewis Morrison
April 2 (Wed.)	minstrels	Primrose & West
April 16 (Wed.)	concert	Ovide Musin Co.
April 19 & 20 (Sat. & Sun.)	- three performances	
	lecture: "Gospel Temperance"	Mrs. J. K. Barney
April 23 (Wed.)	local variety	
April 28 (Mon.)	minstrels	George Wilson
April 29 (Tues.)	minstrels	George Wilson
April 30 (Wed.)	<u>Falka</u>	MacCollin Opera Co.
May 1 (Thurs.)	<u>The Mascotte</u>	MacCollin Opera Co.
May 2 (Fri.)	<u>Beggar Student</u>	MacCollin Opera Co.
May 3 (Sat.)	<u>The King's Musketeers</u> (matinee) <u>Bohemian Girl</u>	MacCollin Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1890		
May 6 (Tues.)	local variety	
May 16 (Fri.)	local variety	
Sept. 8 (Mon.)	<u>McCarthy's Mishaps</u>	Ferguson & Mack
Sept. 9 (Tues.)	<u>A Tin Soldier</u>	Frank McKee Co.
Sept. 11 (Thurs.)	<u>After Dark</u>	
Sept. 15 (Mon.)	<u>Jim, the Penman</u>	A. M. Palmer's Co.
Sept. 16 & 17 (Tues. & Wed.) - three performances	minstrels	W. S. Cleveland
Sept. 29 (Mon.)	<u>Three Fast Men</u>	
Sept. 30 (Tues.)	<u>Lights and Shadows</u>	
Oct. 1 (Wed.)	<u>The Gondoliers</u>	Chicago Opera Co.
Oct. 3 & 4 (Fri. & Sat.) - three performances	<u>The Twelve Temptations</u>	William J. Gilmore
Oct. 6 (Mon.)	<u>The Fairies' Well</u>	W. H. Power Co.
Oct. 7 (Tues.)	<u>The Fairies' Well</u>	W. H. Power Co.
Oct. 8 (Wed.)	<u>Under the Gaslight</u>	Arthur Rehan Co.
Oct. 10 & 11 (Fri. & Sat.) - three performances	<u>Penalty</u>	Ella Wilson
Oct. 15 (Wed.)	minstrels	George Wilson
Oct. 16 (Thurs.)	<u>Herminie</u>	William Redmund

DATE	PERFORMANCE	COMPANY OR STAR
1890		
Oct. 21 & 21 (Mon. & Tues.)	- three performances	
	<u>Starlight</u>	Vernona Jarbeau
Oct. 22 (Wed.)	<u>Macbeth</u>	Frederick Warde & Mrs. D. P. Bowers
Oct. 23 (Thurs.)	<u>Henry VIII</u>	Warde & Bowers
Oct. 25 (Sat.)	<u>The Great Metropolis</u> (matinee)	
	<u>The Great Metropolis</u>	Brady & Welty
Oct. 29 (Wed.)	<u>The Water Queen</u>	"direct from Niblo's Garden"
Nov. 3 (Mon.)	<u>Miss Manning</u>	Effie Ellsler
Nov. 6 (Thurs.)	<u>From Sire to Son</u>	Milton Nobles
Nov. 14 & 15 (Fri. & Sat.)	- three performances	
	<u>The Clipper</u>	Amy Lee
Nov. 27 (Thurs.)	<u>Spider and Fly</u>	M. B. Leavett Co.
Nov. 28 (Fri.)	<u>Our Country Cousin</u>	Frank Jones
Nov. 29 (Sat.)	<u>Larking</u> (matinee) <u>Larking</u>	Mortimer Comedy Co.
Dec. 1 (Mon.)	<u>Larking</u>	Mortimer Comedy Co.
Dec. 2 & 3 (Tues. & Wed.)	- three performances	
	<u>Little Lord Fauntleroy</u>	Ada Fleming
Dec. 4 (Thurs.)	<u>The Gypsy Baron</u>	Conried Opera Co.
Dec. 5 (Fri.)	<u>The King's Fool</u>	Conried Opera Co.
Dec. 6 (Sat.)	<u>The King's Fool</u> (matinee) <u>The Gypsy Baron</u>	Conried Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1890 - 1891		
Dec. 8 & 9 (Mon. & Tues.) - three performances		
	<u>Blue Beard Junior</u>	Ideal Extravaganza
Dec. 10 & 11 (Wed. & Thurs.) - three performances		
	<u>The Little Tycoon</u>	(by Willard Spenser)
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Dec. 15 (Mon.)	<u>Shenandoah</u>	(by Bronson Howard)
Dec. 16 (Tues.)	<u>Shenandoah</u>	(by Bronson Howard)
Dec. 19 & 20 (Fri. & Sat.) - three performances		
	<u>The Nabobs</u>	Henshaw & Ten Broeck
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Dec. 25 (Thurs.)	minstrels (matinee) minstrels	Primrose & West
Dec. 27 (Sat.)	musical soiree	Lily Clay Gaiety Co.
Dec. 28 (Sun.)	lecture, men only	J. C. Harrison, M.D.
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Dec. 29 (Mon.)	lecture: "The Rise and Fall of the Farmer's Alliance"	Gazaway Hartridge
Dec. 30 (Tues.)	lecture, men only	J. C. Harrison, M.D.
Dec. 31 (Wed.)	minstrels	McCabe & Young
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Jan. 2 & 3 (Fri. & Sat.) - three performances		
	<u>The Old Homestead</u>	(by Denman Thompson)
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Jan. 7 (Wed.)	<u>M'liss</u>	Annie Pixley
Jan. 10 (Sat.)	<u>The Dead Heart</u> (matinee) <u>The Dead Heart</u>	James O'Neill
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Jan. 14 (Wed.)	<u>The Ivy Leaf</u>	W. H. Power Co.

DATE	PERFORMANCE	COMPANY OR STAR
1891		
Jan. 15 (Thurs.)	piano recital	Mme. Mehrrens
Jan. 16 & 17 (Fri. & Sat.)	- three performances	
	<u>The Wife</u>	Daniel Frohman Co.
Jan. 19 (Mon.)	<u>Don Caesar de Bazan</u>	Alexander Salvini
Jan. 20 (Tues.)	<u>The Waifs of New York</u>	Katie Emmett
Jan. 22 (Thurs.)	minstrels (matinee) minstrels	W. S. Cleveland
Jan. 23 & 24 (Fri. & Sat.)	- three performances	
	<u>The Gladiator</u>	Robert Downing
Jan. 26 (Mon.)	<u>A Parlor Match</u>	Evans & Hoey
Jan. 27 (Tues.)	<u>The Clemenceau Case</u>	Laura Beggar
Jan. 28 (Wed.)	<u>The Henrietta</u>	Stuart Robson
Jan. 29 (Thurs.)	<u>She Stoops to Conquer</u> (matinee)	
	<u>The Henrietta</u>	Stuart Robson
Jan. 31 & 31 (Fri. & Sat.)	- three performances	
	minstrels	Al G. Field
Feb. 6 (Fri.)	<u>Inherited</u>	Maude Granger
Feb. 7 (Sat.)	<u>Inherited</u> (matinee) <u>The Creole</u>	Maude Granger
Feb. 9 (Mon.)	<u>The Woman Hater</u>	Roland Reed
Feb. 11 (Wed.)	<u>Boccaccio</u>	Greenwood Opera Co.
Feb. 12 (Thurs.)	<u>The Hermit</u> (matinee) <u>The Hermit</u>	Greenwood Opera Co.
Feb. 13 (Fri.)	<u>Girofle-Girofla</u>	Greenwood Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1891		
Feb. 16 (Mon.)	<u>One of the Bravest</u>	Charles McCarthy
Feb. 17 (Tues.)	<u>Love Finds a Way</u>	Katie Putnam
Feb. 18 (Wed.)	<u>Love Finds a Way</u> (matinee) <u>Dad's Girl</u>	Katie Putnam
Feb. 20 (Fri.)	<u>The Marble Heart</u>	Louis James
Feb. 21 (Sat.)	<u>Honest Hearts and</u> <u>Willing Hands</u>	Duncan B. Harrison & John L. Sullivan
Feb. 24 (Tues.)	<u>A Quick Match</u>	Noss Family Co.
Feb. 25 (Wed.)	<u>A Quick Match</u>	Noss Family Co.
Feb. 27 & 28 (Fri. & Sat.)	- three performances	
	<u>The Paymaster</u>	(by Duncan B. Harrison)
March 6 (Fri.)	<u>Evangeline</u>	Rice Extravaganza
March 9 (Mon.)	opera concert	principals of Abbott Opera Co.
March 10 (Tues.)	opera concert	principals of Abbott Opera Co.
March 11 (Wed.)	<u>Enoch Arden</u>	Newton Beers
March 12 (Thurs.)	<u>Enoch Arden</u> (matinee) <u>Lost in London</u>	Newton Beers
March 17 (Tues.)	<u>Davy Crockett</u>	Frank Mayo
March 19 (Thurs.)	<u>Rip Van Winkle</u>	E. M. Crane
March 20 (Fri.)	boxing	

DATE	PERFORMANCE	COMPANY OR STAR
1891		
March 23 (Mon.)	<u>Ingomar</u>	Adele Frost
April 3 & 4 (Fri. & Sat.) - three performances	<u>Corsair</u>	Rice Extravaganza
April 7 (Tues.)	variety	
April 28 (Tues.)	<u>The Gamboliers</u>	John, James & George Gorman
June 19 (Fri.)	<u>Julius Caesar</u>	Mutual Dramatic Assn.
Sept. 8 (Tues.)	<u>McCarthy's Mishaps</u>	Ferguson & Mack
Sept. 11 & 12 (Fri. & Sat.) - three performances	<u>Sport McAllister</u>	Bobby Gaylor
Sept. 15 (Tues.)	<u>Keep It Dark</u>	W. T. Bryant & Lizzie Richmond
Sept. 16 & 17 (Wed. & Thurs.) - three performances	<u>Castles in the Air</u>	
Sept. 22 (Tues.)	<u>The Private Secretary</u>	Edwin Travers Co.
Sept. 25 (Fri.)	<u>Credit Lorraine</u>	Lillian Lewis
Sept. 28 (Mon.)	<u>A Barrel of Money</u>	
Oct. 1 (Thurs.)	minstrels	George Wilson
Oct. 2 & 3 (Fri. & Sat.) - three performances	<u>New Devil's Auction</u>	George H. Adams

DATE	PERFORMANCE	COMPANY OR STAR
1891		
Oct. 8 (Thurs.)	<u>Kajanka</u>	Miller Brothers
Oct. 9 & 10 (Fri. & Sat.)	- three performances	
	<u>Bottom of the Sea</u>	Webster & Brady
Oct. 14 (Wed.)	<u>A Southern Rose</u>	Ada Melrose
Oct. 17 (Sat.)	magic act (matinee) magic act	Hermann
Oct. 19 (Mon.)	<u>Hazel Kirke</u>	Effie Ellsler
Oct. 20 (Tues.)	<u>Spider and Fly</u>	M. B. Leavitt Co.
Oct. 23 & 24 (Fri. & Sat.)	- three performances	
	<u>The Sea King</u>	Gilmore Opera Co.
Oct. 26 (Mon.)	minstrels (matinee) minstrels	W. S. Cleveland
Oct. 27 (Tues.)	<u>A Breezy Time</u>	Fitz & Webster
Oct. 28 & 29 (Wed. & Thurs.)	- three performances	
	<u>The County Fair</u>	Neil Burgess
Oct. 30 (Fri.)	<u>The Three Musketeers</u>	Alexander Salvini
Oct. 31 (Sat.)	<u>A Child of Naples</u> (matinee) <u>Don Caesar de Bazan</u>	Alexander Salvini
Nov. 2 (Mon.)	<u>Poor Jonathon</u>	Conried Opera Co.
Nov. 3 (Tues.)	<u>Poor Jonathon</u>	Conried Opera Co.
Nov. 4 (Wed.)	<u>Poor Jonathon</u> (matinee) <u>The Gypsy Baron</u>	Conried Opera Co.
Nov. 5 & 6 (Thurs. & Fri.)	- three performances	
	<u>Alabama</u>	A. M. Palmer Co.

DATE	PERFORMANCE	COMPANY OR STAR
1891		
Nov. 7 (Sat.)	<u>The Clemenceau Case</u> (matinee) <u>The Clemenceau Case</u>	Emma Bell
Nov. 9 (Mon.)	<u>Uncle Hiram</u>	Aaron H. Woodhull
Nov. 10 (Tues.)	<u>The Fat Men's Club</u>	J. C. Stewart
Nov. 13 (Fri.)	<u>Love Finds a Way</u>	Katie Putnam
Nov. 14 (Sat.)	<u>Old Curiosity Shop</u> (matinee) <u>Erma, the Elf</u>	Katie Putnam
Nov. 16 (Mon.)	<u>Mr. Wilkinson's Widows</u>	(by William Gillette)
Nov. 17 (Tues.)	<u>Mr. Barnes of New York</u>	Frank W. Sanger Co.
Nov. 18 & 19 (Wed. & Thurs.)	- three performances	
	<u>Starlight</u>	Vernona Jarbeau
Nov. 21 (Sat.)	minstrels	Al G. Field
Nov. 23 (Mon.)	minstrels	Al G. Field
Nov. 27 (Fri.)	<u>The Lion's Mouth</u>	Frederick B. Warde
Nov. 28 (Sat.)	<u>The Lion's Mouth</u> (matinee) <u>The Mountebank</u>	Frederick B. Warde
Nov. 30 (Mon.)	<u>The Fast Mail</u>	Lincoln J. Carter
Dec. 2 (Wed.)	<u>The Prince and the Pauper</u>	Elsie Leslie
Dec. 3 (Thurs.)	<u>The Prince and the Pauper</u>	Elsie Leslie
Dec. 4 (Fri.)	<u>A Son of Thespis</u>	Milton Nobles
Dec. 5 (Sat.)	<u>A Son of Thespis</u> (matinee) <u>From Sire to Son</u>	Milton Nobles

DATE	PERFORMANCE	COMPANY OR STAR
1891 - 1892		
Dec. 7 & 7 (Mon. & Tues.) - three performances		
	<u>The Twelve Temptations</u>	Wm. J. Gilmore
Dec. 11 (Fri.)	<u>Two Old Cronies</u>	Anderson's Comedians
Dec. 12 (Sat.)	<u>The Artist and Models</u> and <u>The Stolen Princess</u>	London Gaiety Girls
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Dec. 14 (Mon.)	<u>Joan of Arc</u>	Margaret Mather
Dec. 17 (Thurs.)	<u>Tannhauser</u>	Emma Juch Opera Co.
Dec. 18 (Fri.)	<u>A Social Session</u>	Sprague's Comedians
Dec. 19 (Sat.)	<u>The Pay Train</u> (matinee) <u>The Pay Train</u>	Florence Bindley
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Dec. 23 (Wed.)	<u>Monte Cristo</u>	James O'Neill
Dec. 24 (Thurs.)	<u>Monte Cristo</u>	James O'Neill
Dec. 25 & 26 (Fri. & Sat.) - three performances		
	<u>The Two Johns</u>	Hart & Phillips
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Dec. 28 (Mon.)	concert	Boston Symphony Club
Dec. 30 (Wed.)	<u>Will She Divorce Him?</u>	Cora Tanner
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Jan. 1 & 2 (Fri. & Sat.) - three performances		
	<u>All the Comforts of Home</u>	Charles Frohman Co.
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Jan. 4 & 5 (Mon. & Tues.) - three performances		
	<u>Carmen up to Date</u>	Corinne
Jan. 6 (Wed.)	concert	Princeton Banjo & Glee Clubs
Jan. 7 (Thurs.)	<u>La Czarina</u>	Rhea
Jan. 8 (Fri.)	<u>Catherine Howard</u>	Rhea

DATE	PERFORMANCE	COMPANY OR STAR
1892		
Jan. 13 & 14 (Wed. & Thurs.)	- three performances	
	<u>Shenandoah</u>	(by Bronson Howard)
Jan. 15 & 16 (Fri. & Sat.)	- three performances	
	<u>The Charity Ball</u>	(by Belasco & De Mille)
Jan. 18 (Mon.)	local variety	
Jan. 19 & 20 (Tues. & Wed.)	- three performances	
	<u>The Dazzler</u>	Cosgrove & Grant
Jan. 21 (Thurs.)	local variety	
Jan. 23 (Sat.)	<u>La Dame aux Camelias</u> (matinee) <u>La Tosca</u>	Sarah Bernhardt
Jan. 25 (Mon.)	<u>Captain Karl</u>	Charles A. Gardner
Jan. 26 (Tues.)	<u>Captain Karl</u>	Charles A. Gardner
Jan. 28 (Thurs.)	<u>Tom's Vacation</u>	Ray L. Royce
Jan. 29 & 30 (Fri. & Sat.)	- three performances	
	<u>The Nabobs</u>	Henshaw & Ten Broeck
Feb. 1 (Mon.)	<u>As in a Looking Glass</u>	Lillian Lewis
Feb. 9 (Tues.)	<u>Little Nugget</u>	Herbert Cawthorn
Feb. 10 (Wed.)	<u>The Highest Bidder</u>	E. H. Sothern
Feb. 11 (Thurs.)	<u>The Highest Bidder</u> (matinee) <u>Lord Churnley</u>	E. H. Sothern
Feb. 12 & 13 (Fri. & Sat.)	- three performances	
	minstrels	The Gormans

DATE	PERFORMANCE	COMPANY OR STAR
1892		
Feb. 17 (Wed.)	<u>The Corsican Brothers</u>	Robert Mantell
Feb. 18 (Thurs.)	<u>Monbars</u> (matinee) <u>The Louisianian</u>	Robert Mantell
Feb. 19 & 20 (Fri. & Sat.)	- three performances	
	<u>The Little Tycoon</u>	R. E. Graham
Feb. 22 (Mon.)	<u>The Old, Old Story</u>	
Feb. 23 (Tues.)	<u>Ingomar</u>	Robert Downing
Feb. 24 (Wed.)	<u>French Marriage</u> and <u>Katherine and Petruccio</u> (matinee) <u>Julius Caesar</u>	Robert Downing
Feb. 25 (Thurs.)	local concert	
March 2 (Wed.)	<u>Skipped by the Light of</u> <u>the Moon</u>	Fowler & Warmington
March 7 (Mon.)	<u>Forget Me Not</u>	Josephine Cameron
March 8 (Tues.)	<u>East Lynne</u> (matinee) <u>Camille</u>	Josephine Cameron
March 10 (Thurs.)	<u>The Burglar</u>	(by Augustus Thomas)
March 11 (Fri.)	minstrels	Primrose & West
March 12 (Sat.)	<u>A Hole in the Ground</u> (matinee) <u>A Hole in the Ground</u>	(by Charles A. Hoyt)
March 30 (Wed.)	<u>The Waifs of New York</u> (matinee) <u>The Waifs of New York</u>	Katie Emmett
April 1 & 2 (Fri. & Sat.)	- three performances	
	<u>The City Directory</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1892		
April 7 (Thurs.)	minstrels (matinee) minstrels	Lew Dockstader
April 18 (Mon.)	<u>Said Pasha</u>	Grau Opera Comique
April 19 (Tues.)	<u>Black Hussar</u>	Grau Opera Comique
April 20 (Wed.)	<u>Gondoliers</u> (matinee) <u>Bohemian Girl</u>	Grau Opera Comique
April 21 (Thurs.)	<u>Fra Diavolo</u>	Grau Opera Comique
April 22 (Fri.)	<u>Martha</u>	Grau Opera Comique
April 23 (Sat.)	<u>Said Pasha</u> (matinee) <u>Fatinitza</u>	Grau Opera Comique
May 9 (Mon.)	<u>Erminie</u>	Deshon Opera Co.
May 10 (Tues.)	<u>La Mascotte</u>	Deshon Opera Co.
May 11 (Wed.)	<u>Billee Taylor</u> (matinee) <u>Mikado</u>	Deshon Opera Co.
May 12 (Thurs.)	<u>Olivette</u>	Deshon Opera Co.
May 13 (Fri.)	<u>Chimes of Normandy</u>	Deshon Opera Co.
May 14 (Sat.)	<u>Erminie</u> (matinee) <u>Pinafore</u>	Deshon Opera Co.
June 6 (Mon.)	<u>Patience</u>	Deshon Opera Co.
June 7 (Tues.)	<u>Olivette</u>	Deshon Opera Co.
June 8 (Wed.)	<u>Patience</u> (matinee) <u>Pirates of Penzance</u>	Deshon Opera Co.
June 9 (Thurs.)	<u>Chimes of Normandy</u>	Deshon Opera Co.
June 10 (Fri.)	<u>Bohemian Girl</u>	Deshon Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1892		
June 11 (Sat.)	<u>Mikado</u> (matinee) <u>Three Black Cloaks</u>	Deshon Opera Co.
July 14 (Thurs.)	<u>Princess of Trebizonde</u>	Deshon Opera Co.
July 15 (Fri.)	<u>Girofle-Girofla</u> (matinee) <u>Boccaccio</u>	Deshon Opera Co.
Aug. 20 (Sat.)	minstrels	George Wilson
Aug. 29 (Mon.)	<u>After Dark</u>	William A. Brady
Aug. 31 (Wed.)	<u>Nora Machree</u> (matinee) <u>Nora Machree</u>	Sadie Scanlon
Sept. 5 (Mon.)	<u>Midnight Alarm</u>	A. Y. Pearson Co.
Sept. 7 (Wed.)	<u>McCarthy's Mishaps</u>	Ferguson & Mack
Sept. 9 (Fri.)	<u>Little Nuggets</u>	Herbert Cawthorn
Sept. 13 (Tues.)	minstrels	The Gormans
Sept. 17 (Sat.)	<u>The Colonel</u> (matinee) <u>The Colonel</u>	Josephine Shephard
Sept. 20 (Tues.)	<u>The Heroic Blacksmith</u>	Bob Fitzsimmons
Sept. 21 & 22 (Wed. & Thurs.) - three performances	<u>Kajanka</u>	Miller Brothers Co.
Sept. 26 (Mon.)	<u>Kidnapped</u> (matinee) <u>Kidnapped</u>	Anderson's Unique Co.
Sept. 27 & 28 (Tues. & Wed.) - three performances	<u>Devil's Auction</u>	Charles H. Yale

DATE	PERFORMANCE	COMPANY OR STAR
1892		
Oct. 3 (Mon.)	<u>Christmas Bells</u>	John A. Stevens
Oct. 4 (Tues.)	minstrels	George Wilson
Oct. 6 (Thurs.)	<u>Killarney</u>	Katie Emmett
Oct. 11 (Tues.)	<u>Hazel Kirke</u>	Effie Ellsler
Oct. 12 & 13 (Wed. & Thurs.)	- three performances	
	<u>Paul Kauvar</u>	Porter J. White
Oct. 14 (Fri.)	<u>Grime's Cellar Door</u>	James B. Mackie
Oct. 17 (Mon.)	<u>Two Old Cronies</u>	W. C. Anderson Co.
Oct. 19 (Wed.)	<u>She Stoops to Conquer</u>	Stuart Robson
Oct. 20 (Thurs.)	<u>Our Bachelors</u> (matinee) <u>The Henrietta</u>	Stuart Robson
Oct. 24 & 25 (Mon. & Tues.)	- three performances	
	<u>Starlight</u>	Vernona Jarbeau
Oct. 26 (Wed.)	<u>The Dazzler</u> (matinee) <u>The Dazzler</u>	Cosgrove & Grant
Oct. 28 (Fri.)	<u>A Breezy Time</u>	Fitz & Webster
Oct. 31 (Mon.)	<u>Julius Caesar</u>	Charles B. Hangord
Nov. 1 (Tues.)	<u>Ingomar</u> (matinee) <u>Julius Caesar</u>	Charles B. Hanford
Nov. 2 & 3 (Wed. & Thurs.)	- three performances	
	<u>Arcadia</u>	Corinne
Nov. 8 (Tues.)	<u>The Hustler</u>	George F. Marion

DATE	PERFORMANCE	COMPANY OR STAR
1892		
Nov. 11 & 12 (Fri. & Sat.)	- three performances	
	<u>Spider and Fly</u>	M. B. Leavitt
Nov. 18 & 19 (Fri. & Sat.)	- three performances	
	<u>The Old Homestead</u>	(by Denman Thompson)
Nov. 22 & 23 (Tues. & Wed.)	- three performances	
	<u>Wait Till the Clouds Roll</u> <u>By</u>	Frank M. Wills
Nov. 24 (Thurs.)	<u>The Little Blacksmith</u> (matinee)	
	<u>The Little Blacksmith</u>	Lizzie Evans
Nov. 25 (Fri.)	<u>The Little Maverick</u>	Katie Putnam
Nov. 26 (Sat.)	<u>The Little Maverick</u> (matinee)	
	<u>An Unclaimed Express</u> <u>Package</u>	Katie Putnam
Nov. 30 (Wed.)	<u>World</u>	
Dec. 1 (Thurs.)	<u>A Royal Pass</u>	George C. Staley
Dec. 7 (Wed.)	<u>Mr. Potter of Texas</u>	(by A. C. Gunter)
Dec. 10 (Sat.)	<u>Larry, the Lord</u> (matinee) <u>Larry, the Lord</u>	R. E. Graham
Dec. 13 (Tues.)	<u>Little Puck</u>	Frank Daniels
Dec. 14 (Wed.)	<u>Faust</u>	Lewis Morrison
Dec. 15 (Thurs.)	<u>The County Fair</u> (matinee) <u>The County Fair</u>	Neil Burgess Co.
Dec. 20 (Tues.)	<u>Pulse of New York</u> (matinee) <u>Pulse of New York</u>	Mattie Vickers

DATE	PERFORMANCE	COMPANY OR STAR
1892 - 1893		
Dec. 22 (Thurs.)	<u>The Fast Mail</u>	Lincoln J. Carter
Dec. 23 (Fri.)	<u>The Woman Hater</u> (matinee) <u>Lend Me Your Wife</u>	Roland Reed
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Dec. 26 - 28 (Mon. - Wed.)	- four performances hypnotist act	Prof. Carpenter
Dec. 29 (Thurs.)	minstrels	Al G. Field
Dec. 30 & 31 (Fri. & Sat.)	- three performances hypnotist act	Prof. Carpenter
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Jan. 3 (Tues.)	<u>Fritz in Ireland</u>	J. K. Emmet
Jan. 4 (Wed.)	<u>Underground</u>	
Jan. 6 & 7 (Fri. & Sat.)	- three performances <u>Uncle's Darling</u>	Hettie B. Chase
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Jan. 11 (Wed.)	<u>Beau Brummell</u>	Richard Mansfield
Jan. 12 (Thurs.)	<u>Jane</u> (matinee) <u>Jane</u>	Charles Frohman Co.
Jan. 14 (Sat.)	<u>The Clemenceau Case</u> (matinee) <u>The Clemenceau Case</u>	Laura Alberta
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Jan. 20 (Fri.)	<u>The Wife</u>	Daniel Frohman Co.
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Jan. 23 (Mon.)	<u>Dr. Bill</u>	The Merry Co.
Jan. 24 (Tues.)	minstrels	W. S. Cleveland
Jan. 27 & 28 (Fri. & Sat.)	- three performances <u>A Fair Rebel</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1893		
Jan. 30 (Mon.)	<u>The Junior Partner</u>	Henry Miller
Feb. 1 & 2 (Wed. & Thurs.)	- three performances	
	<u>Men and Women</u>	Charles Frohman Co.
Feb. 3 (Fri.)	<u>Therese Racquin</u> (matinee) <u>Lady Lil</u>	Lillian Lewis
Feb. 6 (Mon.)	<u>Richard, the Lion Hearted</u>	Robert Downing
Feb. 7 (Tues.)	<u>Ingomar</u> (matinee) <u>Othello</u>	Robert Downing
Feb. 8 (Wed.)	<u>Miss Blyth of Duluth</u>	Annie Pixley
Feb. 9 (Thurs.)	minstrels	Primrose & West
Feb. 10 (Fri.)	<u>Forget Me Not</u>	(Miss) Jeffreys Lewis
Feb. 11 (Sat.)	<u>Clothilde</u> (matinee) <u>La Belle Russe</u>	(Miss) Jeffreys Lewis
Feb. 17 & 18 (Fri. & Sat.)	- three performances	
	<u>Lost in New York</u>	(by Leonard Grove)
Feb. 20 (Mon.)	<u>Davy Crockett</u>	Frank Mayo
Feb. 22 (Wed.)	<u>East Lynne</u>	Josephine Cameron
Feb. 23 (Thurs.)	<u>East Lynne</u> (matinee) <u>Forget Me Not</u>	Josephine Cameron
Feb. 24 (Fri.)	<u>Dollie Varden</u>	Patti Rosa
Feb. 25 (Sat.)	<u>Dollie Varden</u> (matinee) <u>Miss Dixie</u>	Patti Rosa
Feb. 27 & 28 (Mon. & Tues.)	- three performances	
March 1 (Wed.)	<u>The Westerner</u> <u>Fontenelle</u>	DeLisser Co. James O'Neill

DATE	PERFORMANCE	COMPANY OR STAR
1893		
March 3 & 4 (Fri. & Sat.) - four performances		
	<u>Country Circus</u>	Klaw & Ehrlanger
March 8 (Wed.)	<u>The Bottom of the Sea</u>	
March 13 (Mon.)	<u>Black Flag</u>	Baldwin-Melville
March 14 (Tues.)	<u>Michael Strogoff</u> (matinee) <u>The Two Orphans</u>	Baldwin-Melville
March 15 (Wed.)	<u>Wells Fargo Messenger</u>	Baldwin-Melville
March 16 (Thurs.)	<u>The Queen's Evidence</u> (matinee) <u>Wells Fargo Messenger</u>	Baldwin-Melville
March 17 (Fri.)	<u>Ten Nights in a Barroom</u>	Baldwin-Melville
March 18 (Sat.)	unidentified play (matinee) <u>Wages of Sin</u>	Baldwin-Melville
March 20 (Mon.)	<u>Boccaccio</u>	Grau Opera Co.
March 21 (Tues.)	<u>Said Pasha</u>	Grau Opera Co.
March 22 (Wed.)	<u>Bohemian Girl</u> (matinee) <u>Fra Diavolo</u>	Grau Opera Co.
March 23 (Thurs.)	<u>Martha</u>	Grau Opera Co.
March 24 (Fri.)	<u>Clover</u>	Grau Opera Co.
March 25 (Sat.)	<u>Fatinitza</u> (matinee) <u>Gondoliers</u>	Grau Opera Co.
March 27 (Mon.)	<u>The Charity Ball</u>	Daniel Frohman Co.
April 5 (Wed.)	<u>A Jolly Surprise</u> and <u>The Little Broom-Seller</u>	Fanny Rice

DATE	PERFORMANCE	COMPANY OR STAR
1893		
April 6 (Thurs.)	<u>A Jolly Surprise and The Little Broom-Seller</u> (matinee)	
	<u>A Jolly Surprise and The Little Broom-Seller</u>	Fanny Rice
April 7 (Fri.)	<u>The Man from Boston</u>	John L. Sullivan
April 10 (Mon.)	<u>Tit for Tat and Nettles</u>	Wilfred Clarke
April 11 (Tues.)	<u>Sweethearts and Paul Pry</u> (matinee) <u>My Wife's Husband</u>	Wilfred Clarke
April 12 (Wed.)	<u>My Awful Dad</u>	Wilfred Clarke
April 13 (Thurs.)	<u>Tit for Tat</u> (matinee) <u>That Captain Ginger</u>	Wilfred Clarke
April 14 (Fri.)	<u>Nettles and My Wife's Husband</u>	Wilfred Clarke
April 15 (Sat.)	<u>That Captain Ginger</u> (matinee) <u>Sweethearts and My Awful Dad</u>	Wilfred Clarke
April 17 - 19 (Mon. - Wed.)	- four performances	
	<u>The Player</u>	Lawrence Hanley
April 20 (Thurs.)	minstrels	Lew Dockstader
April 21 (Fri.)	female minstrels	Duncan Clark Co.
April 24 (Mon.)	<u>Our Strategists</u>	Ricketts-Mathews
April 25 (Tues.)	<u>A Legal Document</u>	Ricketts-Mathews
April 26 (Wed.)	<u>The Galley Slave</u> (matinee) <u>A Celebrated Case</u>	Ricketts-Mathews

DATE	PERFORMANCE	COMPANY OR STAR
1893		
April 27 (Thurs.)	<u>For Revenue Only</u>	Milton Nobles
May 2 (Tues.)	"blackboard telegraphic" baseball (matinee) (irregular attraction through summer)	
May 10 (Wed.)	<u>Mikado</u>	Jacksonville Opera
June 12 (Mon.)	<u>Il Trovatore</u>	O'Neill Opera Co.
June 13 (Tues.)	<u>Chimes of Normandy</u>	O'Neill Opera Co.
June 14 (Wed.)	<u>Chimes of Normandy</u> (matinee) <u>Maritana</u>	O'Neill Opera Co.
June 15 (Thurs.)	<u>Mikado</u>	O'Neill Opera Co.
June 16 (Fri.)	<u>Faust</u>	O'Neill Opera Co.
June 17 (Sat.)	<u>Maritana</u> (matinee) <u>Mascotte</u>	O'Neill Opera Co.
Aug. 25 (Fri.)	minstrels	Barlow Brothers
Aug. 30 (Wed.)	<u>Ups and Downs</u>	Lydia Y. Titus
Sept. 5 (Tues.)	<u>The Phoenix</u>	Milton Nobles
Sept. 6 (Wed.)	<u>Monte Carlo</u>	Primrose & West
Sept. 12 (Tues.)	<u>A Night at the Circus</u>	Nellie McHenry
Sept. 14 (Thurs.)	<u>Richard, the Lion Hearted</u>	Robert Downing

DATE	PERFORMANCE	COMPANY OR STAR
1893		
Sept. 19 & 20 (Tues. & Wed.) - three performances		
	<u>The Devil's Auction</u>	Charles H. Yale
Sept. 22 (Fri.)	<u>The Stowaway</u>	
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Sept. 25 - 27 (Mon. - Wed.) - four performances		
	<u>Alabama</u>	F. C. Bangs
Sept. 28 (Thurs.)	<u>Zeb!</u>	Henry Hardy Co.
Sept. 29 (Fri.)	<u>Zeb!</u>	Henry Hardy Co.
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Oct. 3 (Tues.)	<u>McFee of Dublin</u>	John T. Kelly
Oct. 4 & 5 (Wed. & Thurs.) - three performances		
	<u>The Player</u>	Lawrence Hanley
Oct. 6 (Fri.)	<u>Diplomacy</u>	Rose Coghlan
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Oct. 10 (Tues.)	<u>Spider and Fly</u>	M. B. Leavitt Co.
Oct. 11 (Wed.)	<u>A Straight Tip</u>	John J. McNally
Oct. 13 & 14 (Fri. & Sat.) - three performances		
	<u>A Duel of Hearts</u>	Maida Craigen
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Oct. 17 (Tues.)	<u>Miss Dixie</u>	Patti Rosa
Oct. 19 (Thurs.)	<u>The Dazzler</u>	Cosgrove & Grant
Oct. 20 & 21 (Fri. & Sat.) - three performances		
	<u>Dr. Bill</u>	The Merry Company
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Oct. 23 (Mon.)	specialty act	Annie Abbott
Oct. 27 (Fri.)	<u>Doris</u>	Effie Ellsler
Oct. 28 (Sat.)	<u>Hazel Kirke</u> (matinee) <u>Doris</u>	Effie Ellsler

DATE	PERFORMANCE	COMPANY OR STAR
1893		
Oct. 30 (Mon.)	<u>After the Ball</u>	R. E. Graham
Nov. 6 (Mon.)	minstrels	A. G. Field
Nov. 7 (Tues.)	magic act	Hermann
Nov. 9 (Thurs.)	local amateur minstrels	
Nov. 10 (Fri.)	<u>Faust</u>	Lewis Morrison
Nov. 11 (Sat.)	<u>Friend Fritz</u> (matinee) <u>Friend Fritz</u>	Manola & Mason
Nov. 13 (Mon.)	<u>Siberia</u>	McDonough & Kennedy
Nov. 14 (Tues.)	<u>Siberia</u>	McDonough & Kennedy
Nov. 17 (Fri.)	<u>The Prodigal Father</u>	Jefferson, Klaw & Ehrlander
Nov. 20 (Mon.)	<u>Dorothy</u>	Grau Opera Co.
Nov. 21 (Tues.)	<u>Dorothy</u> (matinee) <u>Paul Jones</u>	Grau Opera Co.
Nov. 22 (Wed.)	<u>Boccaccio</u>	Grau Opera Co.
Nov. 23 (Thurs.)	<u>Paul Jones</u> (matinee) <u>Ship Ahoy</u>	Grau Opera Co.
Nov. 24 & 25 (Fri. & Sat.)	- three performances <u>Niobe</u>	Abbott & Tillotson
Nov. 27 & 28 (Mon. & Tues.)	- three performances <u>Madame Favart</u>	Fay Templeton
Nov. 29 (Wed.)	<u>Grimes' Cellar Door</u>	James B. Mackie
Dec. 1 & 2 (Fri. & Sat.)	- three performances <u>Jane</u>	Kitty Cheatham

DATE	PERFORMANCE	COMPANY OR STAR
1893 - 1894		
Dec. 6 (Wed.)	<u>The Vendetta</u>	W. R. Ogden Co.
Dec. 12 (Tues.)	boxing exhibition	James J. Corbett
Dec. 13 (Wed.)	<u>Ole Olson</u>	Olaf Olson
Dec. 15 & 16 (Fri. & Sat.)	- three performances	
	<u>The Honeymooners</u>	Pauline Hall Opera
Dec. 21 (Thurs.)	musical variety	Mexican-Italian Comb.
Dec. 22 & 23 (Fri. & Sat.)	- three performances	
	<u>Ole Olson</u>	Olaf Olson
Dec. 25 (Mon.)	minstrels (matinee) minstrels	Richards & Pringle
Dec. 27 (Wed.)	<u>Lost in London</u>	Newton Beers
Dec. 29 (Fri.)	<u>The Algerian</u>	Marie Tempest
Jan. 2 & 3 (Tues. & Wed.)	- three performances	
	<u>The Country Squire</u>	Archie Boyd
Jan. 4 (Thurs.)	<u>Man and Wife</u>	Marie Wainwright
Jan. 9 (Tues.)	<u>As You Like It</u>	Modjeska, with Otis Skinner
Jan. 10 (Wed.)	<u>The Blue Grass King</u>	James H. Wallick
Jan. 12 (Fri.)	<u>My Aunt Bridget</u>	George W. Monroe
Jan. 13 (Sat.)	<u>Skipped by the Light</u> <u>of the Moon</u> (matinee) <u>Skipped by the Light</u> <u>of the Moon</u>	Fowler & Warmington

DATE	PERFORMANCE	COMPANY OR STAR
1894		
Jan. 17 (Wed.)	opera concert	Tavary Opera Co.
Jan. 18 (Thurs.)	<u>Blue Grass</u>	Cyril Norman
Jan. 19 (Fri.)	opera concert	Tavary Opera Co.
Jan. 22 (Mon.)	concert	Ovide Musin Co.
Jan. 23 (Tues.)	<u>Good-bye, Sweetheart</u>	Lillian Lewis
Jan. 24 (Wed.)	<u>Alvin Joslin</u>	Charles L. Davis
Jan. 26 (Fri.)	<u>Virginius</u>	Warde & James
Jan. 27 (Sat.)	<u>Julius Caesar</u> (matinee) <u>Othello</u>	Warde & James
Jan. 29 (Mon.)	<u>Renee de Moray</u>	Clara Morris
Jan. 31 (Wed.)	<u>Beau Brummell</u>	Richard Mansfield
Feb. 2 & 3 (Fri. & Sat.)	- three performances	
	<u>The New South</u>	Grismer & Davies
Feb. 6 (Tues.)	<u>The Private Secretary</u>	James K. Hackett
Feb. 7 (Wed.)	<u>The Private Secretary</u> (matinee)	
	<u>The Pink Mask</u>	James K. Hackett
Feb. 8 (Thurs.)	<u>Mr. Potter of Texas</u>	(by A. C. Gunter)
Feb. 12 (Mon.)	<u>McCarthy's Mishaps</u>	Barney Ferguson
Feb. 16 (Fri.)	<u>The Little Maverick</u>	Katie Putnam
Feb. 17 (Sat.)	<u>The Little Maverick</u> (matinee) <u>Love Finds a Way</u>	Katie Putnam

DATE	PERFORMANCE	COMPANY OR STAR
1894		
Feb. 22 (Thurs.)	<u>The Crust of Society</u>	
Feb. 24 (Sat.)	<u>Josephine</u> (matinee) <u>La Gioconda</u>	Rhea
Feb. 27 (Tues.)	<u>After Dark</u>	James J. Corbett
Feb. 28 (Wed.)	<u>Il Trovatore</u>	Natali Opera Co.
March 1 (Thurs.)	<u>The Millionaire</u>	Dan'l Sully
March 2 (Fri.)	<u>The Millionaire</u>	Dan'l Sully
March 3 (Sat.)	<u>Faust</u> (matinee)	Natali Opera Co.
March 6 (Tues.)	<u>The Road to Ruin</u> (matinee) <u>The Rivals</u>	Mrs. John Drew
March 8 (Thurs.)	<u>Comedy of Errors</u>	Stuart Robson
March 9 (Fri.)	<u>Comedy of Errors</u> (matinee) <u>Leap Year</u>	Stuart Robson
March 12 (Mon.)	<u>Black Flag</u>	Baldwin-Melville
March 13 (Tues.)	<u>A Legal Wrong</u> (matinee) <u>Not Guilty</u>	Baldwin-Melville
March 14 (Wed.)	<u>The Still Alarm</u> (matinee) <u>The Still Alarm</u>	William S. Harkins
March 15 (Thurs.)	<u>The Wages of Sin</u> (matinee) <u>Wells Fargo Messenger</u>	Baldwin-Melville
March 16 (Fri.)	<u>A Legal Wrong</u>	Baldwin-Melville
March 17 (Sat.)	<u>Not Guilty</u> (matinee) <u>Michael Strogoff</u>	Baldwin-Melville

DATE	PERFORMANCE	COMPANY OR STAR
1894		
March 19 (Mon.)	<u>The Old Homestead</u>	(by Denman Thompson)
March 20 (Tues.)	<u>The Old Homestead</u>	(by Denman Thompson)
March 21 (Wed.)	<u>Delmonico's at Six</u>	Jefferson, Klaw & Ehrlanger
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March 30 & 31 (Fri. & Sat.)	- three performances	
	<u>Wang</u>	Edwin Stevens
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April 3 (Tues.)	<u>Little Puck</u>	Frank Daniels
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April 9 (Mon.)	<u>Paul Jones</u>	Grau Opera Co.
April 10 (Tues.)	<u>Queen's Lace Handkerchief</u> (matinee)	
	<u>Brigands</u>	Grau Opera Co.
April 11 (Wed.)	<u>Martha</u>	Grau Opera Co.
April 12 (Thurs.)	<u>Ship Ahoy</u>	Grau Opera Co.
April 13 (Fri.)	<u>Bohemian Girl</u>	Grau Opera Co.
April 14 (Sat.)	<u>Ship Ahoy</u> (matinee) <u>Girofle-Girofla</u>	Grau Opera Co.
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April 18 (Wed.)	<u>A Gilded Fool</u>	Nat C. Goodwin
April 19 (Thurs.)	<u>Gringoire and</u> <u>The Nominee</u>	Nat C. Goodwin
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May 1 (Tues.)	<u>The Road to Ruin</u>	Mr. & Mrs. Sidney Drew & Mrs. John Drew
May 2 (Wed.)	<u>The Jealous Wife</u> (matinee) <u>Married Life</u>	Mr. & Mrs. Sidney Drew & Mrs. John Drew

DATE	PERFORMANCE	COMPANY OR STAR
1894		
May 14 - 19 (Mon. - Sat.)	hypnotist act	S. A. G. Everett
June 6 (Wed.)	<u>The Brownies</u>	local production
June 9 (Sat.)	<u>The Brownies</u> (matinee)	local production
Aug. 24 (Fri.)	minstrels	Barlow, Dolson & Powers
Sept. 1 (Sat.)	<u>The Star Gazer</u> (matinee) <u>The Star Gazer</u>	Joe Ott
Sept. 5 (Wed.)	<u>Sport McAllister</u> (matinee) <u>Sport McAllister</u>	Robert Gaylor
Sept. 10 (Mon.)	<u>The Hustler</u>	John T. Tierney
Sept. 13 - 15 (Thurs. - Sat.)	- three performances <u>The Operator</u>	Willard & William Newell
Sept. 17 (Mon.)	<u>Down in Dixie</u> (matinee) <u>Down in Dixie</u>	
Sept. 20 (Thurs.)	<u>The Girl I Left behind Me</u> (matinee) <u>The Girl I Left behind Me</u>	Charles Frohman
Sept. 21 (Fri.)	minstrels	Al G. Field
Sept. 25 (Tues.)	LaVelle's living pictures (matinee) LaVelle's living pictures	
Sept. 26 (Wed.)	<u>Richard III</u>	Thomas W. Keene

DATE	PERFORMANCE	COMPANY OR STAR
1894		
Sept. 27 (Thurs.)	<u>Spider and Fly</u>	M. B. Leavitt Co.
Sept. 28 (Fri.)	<u>4-11-44</u>	
Sept. 29 (Sat.)	<u>The Danger Signal</u> (matinee) <u>The Danger Signal</u>	(by Henry C. DeMille)
Oct. 3 & 4 (Wed. & Thurs.)	- three performances	
	<u>The Country Squire</u>	Archie Boyd
Oct. 5 & 6 (Fri. & Sat.)	- three performances	
	<u>The County Fair</u>	Neil Burgess
Oct. 8 (Mon.)	<u>Love and Law</u>	Milton Nobles
Oct. 9 (Tues.)	<u>For Revenue Only</u>	Milton Nobles
Oct. 11 (Thurs.)	<u>A Night at the Circus</u> (matinee) <u>A Night at the Circus</u>	Nellie McHenry
Oct. 16 (Tues.)	<u>The Silver King</u> (matinee) <u>The Silver King</u>	Cass Haswin
Oct. 17 (Wed.)	<u>Yon Yonson</u>	Gus Heege
Oct. 19 & 20 (Fri. & Sat.)	- three performances	
	<u>Jane</u>	Gustave Frohman
Oct. 22 (Mon.)	<u>A Black Sheep</u>	Otis Harlam
Oct. 23 (Tues.)	<u>The Dazzler</u> (matinee) <u>The Dazzler</u>	Cosgrove & West
Oct. 25 (Thurs.)	<u>The Bull Fighter</u>	Sam T. Jack Co.
Oct. 26 (Fri.)	<u>Doris</u>	Effie Ellsler
Oct. 27 (Sat.)	<u>Doris</u> (matinee) <u>A Woman's Power</u>	Effie Ellsler

DATE	PERFORMANCE	COMPANY OR STAR
1894		
Oct. 29 (Mon.)	<u>Cleopatra</u>	Lillian Lewis
Oct. 30 (Tues.)	<u>L'Article 47</u> (matinee) <u>Cleopatra</u>	Lillian Lewis
Oct. 31 (Wed.)	<u>Isle of Champagne</u>	Thomas Q. Seabrook
Nov. 2 & 3 (Fri. & Sat.)	- three performances <u>1492</u>	Rice's Surprise Party
Nov. 7 (Wed.)	<u>Henry IV</u>	Warde & James
Nov. 8 (Thurs.)	<u>Henry IV</u> (matinee) <u>Richelieu</u>	Warde & James
Nov. 9 & 10 (Fri. & Sat.)	- three performances <u>Charley's Aunt</u>	Charles Frohman Co.
Nov. 13 & 14 (Tues. & Wed.)	- three performances <u>Blue Jeans</u>	
Nov. 19 (Mon.)	<u>Peck's Bad Boy</u>	
Nov. 21 (Wed.)	<u>The Ensign</u>	
Nov. 22 (Thurs.)	<u>The Ensign</u>	
Nov. 23 (Fri.)	minstrels	Richards & Pringle
Nov. 26 & 27 (Mon. & Tues.)	- three performances <u>The Black Crook</u>	
Nov. 30 & Dec. 1 (Fri. & Sat.)	- three performances <u>In Old Kentucky</u>	Jacob Litt
Dec. 6 (Thurs.)	boxing exhibition	
Dec. 7 (Fri.)	<u>His Grace de Grammont</u>	Otis Skinner
Dec. 8 (Sat.)	<u>Duffy's Blunders</u>	Barney Ferguson

DATE	PERFORMANCE	COMPANY OR STAR
1894 - 1895		
Dec. 13 & 14 (Thurs. & Fri.) - three performances		
	<u>Pawn Ticket 210</u>	(by David Belasco & Clay Greene)
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Dec. 19 (Wed.)	<u>Edgewood Folks and Down in Injianny</u>	Alba Heywood
Dec. 21 & 22 (Fri. & Sat.) - three performances		
	<u>The Burglar</u>	Little Lottie Briscoe
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Dec. 31 (Mon.)	<u>Amorita</u>	Grau Opera Co.
Jan. 1 (Tues.)	<u>Boccaccio</u> (matinee) <u>Fra Diavolo</u>	Grau Opera Co.
Jan. 2 (Wed.)	<u>Martha</u>	Grau Opera Co.
Jan. 3 (Thurs.)	<u>Amorita</u> (matinee) <u>Tar and Tartar</u>	Grau Opera Co.
Jan. 4 (Fri.)	<u>Bohemian Girl</u>	Grau Opera Co.
Jan. 5 (Sat.)	<u>Tar and Tartar</u> (matinee) <u>Paul Jones</u>	Grau Opera Co.
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Jan. 7 (Mon.)	<u>A Trip to Chinatown</u>	(by Charles A. Hoyt)
Jan. 8 (Tues.)	<u>Charlotte Corday</u>	Potter & Bellew
Jan. 9 & 10 (Wed. & Thurs.) - three performances		
	<u>The Devil's Auction</u>	Charles H. Yale
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Jan. 16 (Wed.)	<u>The Prodigal Father</u>	(by Glen MacDonough)
Jan. 17 (Thurs.)	<u>Killarney</u>	Katie Emmett
Jan. 18 & 19 (Fri. & Sat.) - three performances		
	<u>Friends</u>	Edwin Milton Royle
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DATE	PERFORMANCE	COMPANY OR STAR
1895		
Jan. 21 (Mon.)	<u>Delmonico's at 6</u>	Marie Jansen
Jan. 22 (Tues.)	<u>Daughters of Eve</u>	Marie Wainwright
Jan. 23 (Wed.)	<u>Camille</u> (matinee) <u>An Unequal Match</u>	Marie Wainwright
Jan. 25 (Fri.)	<u>David Garrick and</u> <u>A French Marriage</u> (matinee) <u>The Gladiator</u>	Robert Downing
Jan. 26 (Sat.)	<u>A Bunch of Keys</u>	(by Charles A. Hoyt)
Jan. 28 (Mon.)	concert	Miss Yow
Jan. 30 (Wed.)	<u>In Mizzoura</u>	Nat C. Goodwin
Feb. 2 (Sat.)	<u>A Poor Relation</u> (matinee) <u>Peaceful Valley</u>	Sol Smith Russell
Feb. 4 (Mon.)	<u>The Senator</u>	William H. Crane
Feb. 6 (Wed.)	lecture: "Shakespeare"	Robert G. Ingersoll
Feb. 8 (Fri.)	<u>Eurxnandj!</u> (matinee) <u>Eurxnandj!</u>	local production
Feb. 9 (Sat.)	<u>The Henrietta</u> (matinee) <u>The Henrietta</u>	Stuart Robson
Feb. 11 (Mon.)	<u>The Flower Queen</u>	local production
Feb. 12 (Tues.)	<u>The Flower Queen</u> (matinee)	local production
Feb. 13 (Wed.)	<u>Diplomacy</u> (matinee) <u>A Woman of No Importance</u>	Rose Coghlan
Feb. 14 (Thurs.)	<u>The Corsican Brothers</u>	Robert Mantell
Feb. 15 & 16 (Fri. & Sat.)	- three performances	
	<u>The Devilbird</u>	Lottie Collins

DATE	PERFORMANCE	COMPANY OR STAR
1895		
Jan. 21 (Mon.)	<u>Delmonico's at 6</u>	Marie Jansen
Jan. 22 (Tues.)	<u>Daughters of Eve</u>	Marie Wainwright
Jan. 23 (Wed.)	<u>Camille</u> (matinee) <u>An Unequal Match</u>	Marie Wainwright
Jan. 25 (Fri.)	<u>David Garrick and</u> <u>A French Marriage</u> (matinee) <u>The Gladiator</u>	Robert Downing
Jan. 26 (Sat.)	<u>A Bunch of Keys</u>	(by Charles A. Hoyt)
Jan. 28 (Mon.)	concert	Miss Yow
Jan. 30 (Wed.)	<u>In Mizzoura</u>	Nat C. Goodwin
Feb. 2 (Sat.)	<u>A Poor Relation</u> (matinee) <u>Peaceful Valley</u>	Sol Smith Russell
Feb. 4 (Mon.)	<u>The Senator</u>	William H. Crane
Feb. 6 (Wed.)	lecture: "Shakespeare"	Robert G. Ingersoll
Feb. 8 (Fri.)	<u>Eurxnandj!</u> (matinee) <u>Eurxnandj!</u>	local production
Feb. 9 (Sat.)	<u>The Henrietta</u> (matinee) <u>The Henrietta</u>	Stuart Robson
Feb. 11 (Mon.)	<u>The Flower Queen</u>	local production
Feb. 12 (Tues.)	<u>The Flower Queen</u> (matinee)	local production
Feb. 13 (Wed.)	<u>Diplomacy</u> (matinee) <u>A Woman of No Importance</u>	Rose Coghlan
Feb. 14 (Thurs.)	<u>The Corsican Brothers</u>	Robert Mantell
Feb. 15 & 16 (Fri. & Sat.)	- three performances	
	<u>The Devilbird</u>	Lottie Collins

DATE	PERFORMANCE	COMPANY OR STAR
1895		
Feb. 18 (Mon.)	<u>The Parisians</u>	Rhea
Feb. 19 (Tues.)	minstrels	Al G. Field
Feb. 20 (Wed.)	<u>A True American</u>	John L. Sullivan
Feb. 21 (Thurs.)	<u>Eurxnandj!</u>	local production
Feb. 22 (Fri.)	<u>Mikado</u>	local production
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Feb. 25 (Mon.)	<u>Il Trovatore</u>	Tavary Opera Co.
Feb. 26 (Tues.)	<u>Cavaleria Rusticana</u> and <u>Pagliacci</u> (matinee) <u>Garmen</u>	Tavary Opera Co.
Feb. 27 (Wed.)	<u>Lohengrin</u>	Tavary Opera Co.
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March 4 (Mon.)	<u>Monte Cristo</u>	James O'Neill
March 5 & 6 (Tues. & Wed.)	- three performances <u>Country Circus</u>	Jefferson, Klaw & Ehrlanger
March 8 & 9 (Fri. & Sat.)	- three performances <u>The Fast Mail</u>	Lincoln J. Carter
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March 12 (Tues.)	<u>Ruy Blas</u>	Alexander Salvini
March 13 (Wed.)	<u>The Three Guardsmen</u>	Alexander Salvini
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March 20 & 21 (Wed. & Thurs.)	- three performances <u>Nancy</u>	Fanny Rice
March 22 (Fri.)	<u>Coon Hollow</u>	Al Caldwell
March 23 (Sat.)	concert, Gilmore's Band (matinee) concert, Gilmore's Band	directed by Victor Herbert

DATE	PERFORMANCE	COMPANY OR STAR
1895		
March 25 & 26 (Mon. & Tues.) - three performances		
	<u>A Texas Steer</u>	(by Charles A. Hoyt)
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April 2 (Tues.)	minstrels (matinee) minstrels	W. S. Cleveland
April 3 (Wed.)	<u>Wang</u>	D. W. Truss & Co.
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April 8 (Mon.)	<u>Aunt Sally</u>	Wm. Gray & B. Conway
April 9 & 10 (Tues. & Wed.) - three performances		
	<u>Lost in New York</u>	(by Leonard Grover)
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April 15 (Mon.)	<u>The Other Girl</u>	Mabel Paige
April 16 (Tues.)	unidentified play (matinee) <u>La Belle Marguerite</u>	Mabel Paige
April 17 (Wed.)	<u>The Egyptian</u>	Mabel Paige
April 18 (Thurs.)	unidentified play (matinee) unidentified play	Mabel Paige
April 19 (Fri.)	<u>The Runaway Girl</u>	Mabel Paige
April 20 (Sat.)	<u>Little Miss Mischief</u> (matinee) <u>The Dancing Statue</u>	Mabel Paige
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April 23 (Tues.)	<u>Chimes of Normandy</u>	local production
April 24 (Wed.)	<u>Chimes of Normandy</u> (matinee)	
April 25 (Thurs.)	<u>The Flower Queen</u>	local production
April 27 (Sat.)	<u>The Flower Queen</u> (matinee)	local production
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April 29 (Mon.)	<u>Mikado</u>	local production

DATE	PERFORMANCE	COMPANY OR STAR
1895		
April 30 (Tues.)	<u>Mikado</u>	local production
May 1 (Wed.)	<u>An Evening in Pompeii</u>	local production
May 2 (Thurs.)	<u>Faust</u>	Lewis Morrison
May 3 (Fri.)	<u>An Evening in Pompeii</u> (matinee) <u>Chimes of Normandy</u>	local production
Sept. 10 (Tues.)	<u>In Darkest Russia</u>	(by Grattan Donnelly)
Sept. 11 & 12 (Wed. & Thurs.) - three performances	<u>The Devil's Auction</u>	
Sept. 16 (Mon.)	<u>A Fool for Luck</u>	Joe Cawthorn
Sept. 23 (Mon.)	<u>A Trip to Chinatown</u>	Harry Conor
Sept. 26 (Thurs.)	minstrels	Al G. Field
Sept. 27 & 28 (Fri. & Sat.) - three performances	<u>The Lost Paradise</u>	William Morris
Sept. 30 (Mon.)	<u>Peck's Bad Boy</u> (matinee) <u>Peck's Bad Boy</u>	
Oct. 1 (Tues.)	<u>Trilby</u> (matinee) <u>Trilby</u>	A. M. Palmer Co.
Oct. 2 (Wed.)	<u>Spider and Fly</u>	
Oct. 4 & 5 (Fri. & Sat.) - three performances	<u>The Span of Life</u>	William Calder Co.
Oct. 7 (Mon.)	<u>Virginus</u>	Louis James

DATE	PERFORMANCE	COMPANY OR STAR
1895		
Oct. 8 (Tues.)	<u>Virginius</u> (matinee) <u>Othello</u>	Louis James
Oct. 10 (Thurs.)	<u>A Fatted Calf</u> (matinee) <u>A Fatted Calf</u>	Annie W. Tiffany
Oct. 14 (Mon.)	lectures in collaboration: "Yankee Doodle" & "Dixie"	Bob Taylor & Alf G. Taylor
Oct. 15 (Tues.)	<u>As You Like It</u>	Effie Ellsler
Oct. 16 (Wed.)	<u>The Limited Mail</u>	(by Elmer E. Vance)
Oct. 18 (Fri.)	<u>Richard III</u>	Thomas W. Keene
Oct. 19 (Sat.)	<u>Merchant of Venice</u> (matinee) <u>Hamlet</u>	Thomas W. Keene
Oct. 21 & 22 (Mon. & Tues.)	- three performances <u>Sinbad</u>	American Extrava- ganza Co.
Oct. 23 (Wed.)	minstrels	Billy Van
Oct. 24 (Thurs.)	<u>The Star Gazer</u>	Joe Ott
Oct. 25 & 26 (Fri. & Sat.)	- three performances <u>Fritz in a Mad House</u>	J. K. Emmett
Oct. 28 (Mon.)	<u>Tar and Tartar</u>	Grau Opera Co.
Oct. 29 (Tues.)	<u>Black Hussar</u>	Grau Opera Co.
Oct. 30 (Wed.)	<u>Tar and Tartar</u> (matinee) <u>Beggar Student</u>	Grau Opera Co.
Oct. 31 (Thurs.)	<u>Grand Duchess</u>	Grau Opera Co.
Nov. 1 (Fri.)	<u>Mascot</u>	Grau Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1895		
Nov. 2 (Sat.)	<u>Beggar Student</u> (matinee) <u>Indiana</u>	Grau Opera Co.
Nov. 7 (Thurs.)	<u>Hamlet</u>	Creston Clarke
Nov. 8 (Fri.)	<u>Richelieu</u>	Creston Clarke
Nov. 9 (Sat.)	<u>The Old Lime Kiln</u> (matinee) <u>The Old Lime Kiln</u>	Katie Putnam
Nov. 11 (Mon.)	<u>Government Acceptance</u>	Stuart Robson
Nov. 12 (Tues.)	<u>The Rivals</u>	Stuart Robson
Nov. 13 - 16 (Wed. - Sat.) - four performances	magic act	The Baldwins
Nov. 18 - 20 (Mon. - Wed.) - four performances	<u>Fantasma</u>	Hanlon Brothers
Nov. 22 & 23 (Fri. & Sat.) - three performances	<u>Hendrick Hudson, Jr.</u>	Kimball Opera Co.
Nov. 26 & 27 (Tues. & Wed.) - three performances	<u>The New Boy</u>	Bert Coote
Nov. 29 & 30 (Fri. & Sat.) - three performances	<u>O'Flarity's Vacation</u>	Conroy & Fox
Dec. 6 & 7 (Fri. & Sat.) - three performances	<u>The Fatal Card</u>	Gustav Frohman
Dec. 10 (Tues.)	<u>Virginus</u>	James O'Neill
Dec. 11 (Wed.)	<u>Monte Cristo</u>	James O'Neill
Dec. 12 (Thurs.)	<u>Shore Acres</u> (matinee) <u>Shore Acres</u>	(by James A. Herne)

DATE	PERFORMANCE	COMPANY OR STAR
1895 - 1896		
Dec. 13 (Fri.)	<u>Villon the Vagabond</u>	Otis Skinner
Dec. 14 (Sat.)	<u>His Grace de Grammont</u> (matinee) <u>Merchant of Venice and</u> <u>Katherine and Petruchio</u>	Otis Skinner
Dec. 16 (Mon.)	<u>The Golden Giant Mine</u>	Baldwin-Melville
Dec. 17 (Tues.)	<u>Davy Crockett</u> (matinee) <u>The Devil's Webb</u>	Baldwin-Melville
Dec. 18 (Wed.)	<u>Louisiana</u>	Baldwin-Melville
Dec. 19 (Thurs.)	<u>Fogg's Ferry</u> (matinee) <u>The Phoenix</u>	Baldwin-Melville
Dec. 20 & 21 (Fri. & Sat.)	- three performances unidentified plays	Baldwin-Melville
Dec. 23 (Mon.)	concert	
Dec. 25 (Wed.)	<u>The Queen of Liars</u> (matinee) <u>The Queen of Liars</u>	Minnie Maddern Fiske
Dec. 26 (Thurs.)	<u>A Light from St. Agnes</u> and <u>A Doll's House</u>	Minnie Maddern Fiske
Dec. 30 (Mon.)	<u>The Grand Duchess</u>	Lillian Russell
Dec. 31 (Tues.)	<u>La Perichole</u>	Lillian Russell
Jan. 6 (Mon.)	<u>The Prize Winner</u>	Charles A. Gardner
Jan. 8 (Wed.)	concert	
Jan. 10 (Fri.)	minstrels	Gorton Co.
Jan. 11 (Sat.)	<u>Friends</u> (matinee) <u>Friends</u>	Edwin M. Royles

DATE	PERFORMANCE	COMPANY OR STAR
1896		
Jan. 13 (Mon.)	<u>Dr. Syntax</u>	DeWolf Hopper
Jan. 16 (Thurs.)	<u>Fabio Romani</u>	(by Aiden Benedict)
Jan. 20 (Mon.)	<u>The Rainmakers</u>	Donnelly & Firard
Jan. 23 (Thurs.)	<u>The Bells and Nance Oldfield</u>	Irving & Terry
Jan. 25 (Sat.)	concert	
Jan. 27 (Mon.)	<u>Monte Cristo</u> (matinee) <u>Michael Strogoff</u>	Baldwin-Melville
Jan. 29 (Wed.)	spiritualist act	Miller Brothers
Jan. 30 (Thurs.)	spiritualist act	Miller Brothers
Feb. 3 (Mon.)	<u>The Girl I Left Behind Me</u> (matinee) <u>The Girl I Left Behind Me</u>	
Feb. 5 (Wed.)	<u>The Gladiator</u>	Robert Downing
Feb. 6 (Thurs.)	<u>The French Marriage and from Ingomar</u> (matinee) <u>The Gladiator</u>	Robert Downing
Feb. 7 (Fri.)	concert	
Feb. 10 (Mon.)	<u>The Midnight Bell</u>	Punch Robertson Co.
Feb. 11 (Tues.)	<u>The Silent Slave</u> (matinee) <u>Polly and I</u>	Punch Robertson Co.
Feb. 12 (Wed.)	unidentified play (matinee) <u>The Gold King</u>	Punch Robertson Co.
Feb. 14 (Fri.)	<u>Priscilla</u>	local production
Feb. 15 (Sat.)	<u>Priscilla</u> (matinee)	local production

DATE	PERFORMANCE	COMPANY OR STAR
1896		
Feb. 17 (Mon.)	<u>Diana Dimple</u>	Mabel Paige
Feb. 18 (Tues.)	<u>The Little Egyptian</u> (matinee) <u>A Milk Punch</u>	Mabel Paige
Feb. 19 (Wed.)	<u>The Other Girl</u>	Mabel Paige
Feb. 20 (Thurs.)	<u>A Milk Punch</u> (matinee) <u>La Belle Marguerite</u>	Mabel Paige
Feb. 21 (Fri.)	<u>A Matrimonial Mixture</u>	Mabel Paige
Feb. 22 (Sat.)	<u>The Other Girl</u> (matinee) <u>A Runaway Girl</u>	Mabel Paige
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Feb. 24 & 25 (Mon. & Tues.)	- three performances	
	<u>The Twelve Temptations</u>	Charles H. Yale
Feb. 26 (Wed.)	local musical entertainment	
Feb. 28 & 29 (Fri. & Sat.)	- three performances	
	magic act	Hermann
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March 4 (Wed.)	<u>The Woman Hater</u> (matinee) <u>The Politician</u>	Roland Reed
March 5 (Thurs.)	<u>Paradise Alley</u>	Fagan & Ryan
March 7 (Sat.)	<u>Our Country Cousin</u> (matinee) <u>Our Country Cousin</u>	Frank Jones
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March 9 (Mon.)	<u>Erminie</u>	Grau Opera Co.
March 10 (Tues.)	<u>Tar and Tartar</u>	Grau Opera Co.
March 11 (Wed.)	<u>Erminie</u> (matinee) <u>Black Hussar</u>	Grau Opera Co.
March 12 (Thurs.)	<u>Fra Diavolo</u>	Grau Opera Co.
March 13 (Fri.)	<u>Grand Duchess</u>	Grau Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1896		
March 14 (Sat.)	<u>Ambition</u>	Nat C. Goodwin
March 16 (Mon.)	<u>The Lottery of Love</u>	Henry E. Dixey
March 17 (Tues.)	<u>The Lottery of Love</u> (matinee) "An Evening with Dixey"	Henry E. Dixey
March 18 & 19 (Wed. & Thurs.)	- three performances <u>A Woman of War</u>	Virginia Stuart
March 21 (Sat.)	minstrels (matinee) minstrels	Primrose & West
March 23 (Mon.)	<u>Charley's Aunt</u>	Charles Frohman
March 24 (Tues.)	<u>Sam'l of Posen</u>	M. B. Curtis
March 25 (Wed.)	<u>Faust</u>	Lewis Morrison
April 2 (Thurs.)	<u>McCarthy's Mishaps</u>	
April 6 & 7 (Mon. & Tues.)	- three performances <u>The Great Tycoon</u>	
April 9 (Thurs.)	<u>Laila</u>	local production
April 10 (Fri.)	<u>Laila</u> (matinee)	local production
April 15 (Wed.)	<u>The Great Tycoon</u>	local production
April 22 (Wed.)	<u>Wang</u>	D. W. Truss Co.
May 4 (Mon.)	<u>Lost and Won</u>	Punch Robertson Co.
May 5 (Tues.)	<u>Stricken Blind</u>	Punch Robertson Co.

DATE	PERFORMANCE	COMPANY OR STAR
1896		
May 6 (Wed.)	<u>Only a Factory Girl</u> (matinee) <u>Polly and I</u>	Punch Robertson Co.
May 7 (Thurs.)	<u>Master of Man</u>	Punch Robertson Co.
May 8 (Fri.)	<u>Crimes of a Great City</u>	Punch Robertson Co.
May 9 (Sat.)	<u>Stricken Blind</u> (matinee) <u>Only a Factory Girl</u>	Punch Robertson Co.
May 11 (Mon.)	<u>The Midnight Bell</u>	Punch Robertson Co.
May 12 (Tues.)	<u>Gold King</u>	Punch Robertson Co.
May 13 (Wed.)	<u>A Woman's Revenge</u>	Punch Robertson Co.
May 14 (Thurs.)	<u>Fanchon the Cricket</u>	Punch Robertson Co.
May 15 (Fri.)	<u>Divorced</u>	Punch Robertson Co.
May 16 (Sat.)	<u>Fanchon the Cricket</u> (matinee) <u>A Woman's Revenge</u>	Punch Robertson Co.
May 19 & 23 (Tues. & Sat.)	- three performances	
	<u>Pirates of Penzance</u>	local production
May 27 (Wed.)	<u>Zerlena</u>	local production
May 28 (Thurs.)	<u>Zerlena</u>	local production
May 29 (Fri.)	minstrels	local production
June 17 (Wed.)	<u>Siege of Vicksburg</u>	local production
June 18 (Thurs.)	<u>Siege of Vicksburg</u> (matinee)	local production
Sept. 4 (Fri.)	<u>Dixie Land</u>	McIntire & Heath

DATE	PERFORMANCE	COMPANY OR STAR
1896		
Sept. 7 (Mon.)	<u>Forgiven</u>	Frederic Bryton
Sept. 10 (Thurs.)	<u>Jim the Penman</u>	D. A. Bonta Co.
Sept. 11 & 12 (Fri. & Sat.) - three performances		
	<u>The Twelve Temptations</u>	Charles H. Yale
Sept. 14 & 15 (Mon. & Tues.) - three performances		
	<u>The New Eight Bells</u>	Byrne Brothers
Sept. 16 (Wed.)	<u>A Gay Old Boy</u>	Joseph Hart
Sept. 17 (Thurs.)	<u>The Other Man's Wife</u>	Coote & Long
Sept. 22 (Tues.)		
	minstrels	Al G. Field
Oct. 3 (Sat.)		
	<u>Rob Roy</u> (matinee) <u>Rob Roy</u>	Whitney Opera Co.
Oct. 5 - 8 (Mon. - Thurs.) - four performances		
	hypnotist act	The Lees
Oct. 9 & 10 (Fri. & Sat.) - three performances		
	magic act	Bancroft
Oct. 13 (Tues.)		
	<u>Hamlet</u>	Walker Whiteside
Oct. 14 (Wed.)	<u>Little Trooper</u>	Della Fox
Oct. 19 (Mon.)		
	<u>The Buckeye</u> (matinee) <u>Rose Cottage</u>	Punch Robertson
Oct. 20 (Tues.)	unidentified play (matinee) unidentified play	Punch Robertson
Oct. 21 (Wed.)	unidentified play (matinee) <u>For a Woman's Sake</u>	Punch Robertson
Oct. 23 (Fri.)	<u>Merchant of Venice</u>	Rhea

DATE	PERFORMANCE	COMPANY OR STAR
1896		
Oct. 24 (Sat.)	<u>The Empress Josephine</u> (matinee) <u>Mary, Queen of Scots</u>	Rhea
Oct. 26 (Mon.)	<u>Sowing the Wind</u>	(by Sidney Grundy)
Oct. 30 (Fri.)	<u>The Wrong Mr. Wright</u>	Roland Reed
Oct. 31 (Sat.)	<u>Finnegan's Courtship</u> (matinee) <u>Finnegan's Courtship</u>	Murray & Mack
Nov. 2 - 4	(Mon. - Wed.) - five performances animal show	Sipe, Dolman & Blake
Nov. 5 (Thurs.)	<u>Forgiven</u> (matinee) <u>Forgiven</u>	Frederic Bryton
Nov. 6 (Fri.)	<u>Our Flat</u>	Emily Bancker
Nov. 7 (Sat.)	<u>Forgiven</u> (matinee)	Frederic Bryton
Nov. 9 (Mon.)	<u>Faust</u>	Lewis Morrison
Nov. 10 (Tues.)	<u>Yorick's Love</u>	Lewis Morrison
Nov. 11 (Wed.)	<u>A Bowery Girl</u>	Florrie West
Nov. 12 (Thurs.)	<u>Mascotte</u>	Robinson Opera Co.
Nov. 13 (Fri.)	<u>Pinafore</u> (matinee) <u>Fra Diavolo</u>	Robinson Opera Co.
Nov. 14 (Sat.)	minstrels	Richards & Pringle
Nov. 16 (Mon.)	<u>A Milk White Flag</u>	(by Charles A. Hoyt)
Nov. 18 (Wed.)	<u>The Private Secretary</u>	Edwin Travers
Nov. 21 (Sat.)	<u>Carmen</u> (matinee) <u>Carmen</u>	Rosabel Morrison

DATE	PERFORMANCE	COMPANY OR STAR
1896		
Nov. 23 (Mon.)	<u>A Legal Wrong</u> (matinee) <u>The Devil's Web</u>	Baldwin-Melville
Nov. 24 (Tues.)	<u>The Galley Slave</u> (matinee) <u>The Black Flag</u>	Baldwin-Melville
Nov. 25 (Wed.)	<u>The Devil's Web</u> (matinee) <u>The Phoenix</u>	Baldwin-Melville
Nov. 26 (Thurs.)	<u>The Golden Giant Mine</u> (matinee) <u>Monte Cristo</u>	Baldwin-Melville
Nov. 27 (Fri.)	<u>The Black Flag</u> (matinee) <u>Monte Cristo</u>	Baldwin-Melville
Nov. 28 (Sat.)	<u>The Phoenix</u> (matinee) <u>Ten Nights in a Barroom</u>	Baldwin-Melville
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Dec. 2 (Wed.)	<u>The Right to Happiness</u>	Minnie Maddern Fiske
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Dec. 10 (Thurs.)	<u>In Gay New York</u>	Klaw & Ehrlander
Dec. 11 & 12 (Fri. & Sat.)	- three performances	
	<u>The Nabobs</u>	Henshaw & Ten Broeck
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Dec. 14 & 15 (Mon. & Tues.)	- three performances	
	<u>A Midnight Bell</u>	(by Charles A. Hoyt)
Dec. 16 (Wed.)	local musical entertainment	
Dec. 17 (Thurs.)	<u>Evangeline</u>	Rice Extravaganza
Dec. 19 (Sat.)	local musical entertainment (matinee) local musical entertainment	
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Dec. 21 (Mon.)	<u>Mr. Gilman's Wedding</u> and <u>Mrs. Ponderbury's Past</u>	Janaushek & Robson
Dec. 22 (Tues.)	<u>Robin Hood</u>	The Bostonians

DATE	PERFORMANCE	COMPANY OR STAR
1896 - 1897		
Dec. 25 (Fri.)	<u>The White Crook</u> (matinee) <u>The White Crook</u>	
Dec. 28 (Mon.)	<u>Lost in London</u>	Florence Hamilton
Dec. 29 (Tues.)	<u>Rose of Killarney</u>	Florence Hamilton
Dec. 30 (Wed.)	<u>The Galley Slave</u> (matinee) <u>Hazel Kirke</u>	Florence Hamilton
Dec. 31 (Thurs.)	<u>East Lynne</u> (matinee) <u>Hoop of Gold</u>	Florence Hamilton
Jan. 1 (Fri.)	<u>The Shaughraum</u> (matinee) <u>A Wife's Secret</u>	Florence Hamilton
Jan. 2 (Sat.)	<u>Hazel Kirke</u> (matinee) <u>Reddy the Mail Girl</u>	Florence Hamilton
Jan. 4 (Mon.)	<u>The Smugglers</u>	Holmes & Wolford
Jan. 5 (Tues.)	<u>The Brand of Cain</u>	Holmes & Wolford
Jan. 6 (Wed.)	<u>The Smugglers</u> (matinee) <u>The Streets of New York</u>	Holmes & Wolford
Jan. 7 (Thurs.)	<u>The Noble Outcast</u>	Holmes & Wolford
Jan. 8 (Fri.)	<u>The Noble Outcast</u> (matinee) <u>The Brand of Cain</u>	Holmes & Wolford
Jan. 9 (Sat.)	concert (matinee) concert	John Philip Sousa
Jan. 14 (Thurs.)	<u>Dr. Belgraff</u>	Wilton Lackaye
Jan. 15 (Fri.)	<u>The Turn of the Tide</u>	Oliver Doud Byron
Jan. 16 (Sat.)	<u>The Turn of the Tide</u> (matinee) <u>The Ups and the Down</u>	Oliver Doud Byron

DATE	PERFORMANCE	COMPANY OR STAR
1897		
Jan. 18 (Mon.)	<u>In Old Madrid</u>	Francis Jones
Jan. 19 (Tues.)	<u>In Old Madrid and</u> <u>A Subject of the Czar</u>	Francis Jones
Jan. 20 (Wed.)	<u>In Old Madrid (matinee)</u> <u>Follies of a Night</u>	Francis Jones
Jan. 25 (Mon.)	<u>The Girl I Love</u>	Woodward-Warren
Jan. 26 (Tues.)	<u>The Old, Old Story</u> (matinee) <u>The Great Diamond Mystery</u>	Woodward-Warren
Jan. 27 (Wed.)	<u>The Country Politician</u> (matinee) <u>Our Strategists</u>	Woodward-Warren
Jan. 28 (Thurs.)	<u>The Girl I Love (matinee)</u> unidentified play	Woodward-Warren
Jan. 29 (Fri.)	<u>Our Strategists (matinee)</u> <u>The Country Politician</u>	Woodward-Warren
Jan. 30 (Sat.)	<u>The Great Diamond Mystery</u> (matinee) <u>A Practical Joke</u>	Woodward-Warren
Feb. 1 (Mon.)	<u>A Pair of Jacks</u>	Rich & Maeders
Feb. 3 (Wed.)	<u>East Lynne (matinee)</u> <u>East Lynne</u>	Eugenie Blair
Feb. 4 (Thurs.)	<u>The Foundling</u>	Cissy Fitzgerald
Feb. 5 (Fri.)	<u>A Pair of Jacks</u>	Rich & Maeders
Feb. 6 (Sat.)	<u>David Garrick (matinee)</u> <u>Lady of Lyons</u>	James Young
Feb. 8 (Mon.)	<u>The Colonel</u>	Oscar P. Sisson

DATE	PERFORMANCE	COMPANY OR STAR
1897		
Feb. 9 (Tues.)	three short plays (matinee) <u>Wild Oats</u>	Oscar P. Sisson
Feb. 10 (Wed.)	<u>Nannette</u> (matinee) <u>Chrissy</u>	Oscar P. Sisson
Feb. 11 (Thurs.)	<u>Chrissy</u>	Oscar P. Sisson
Feb. 12 (Fri.)	<u>The Colonel</u> (matinee) <u>Wild Oats</u>	Oscar P. Sisson
Feb. 13 (Sat.)	<u>Wild Oats</u> (matinee) <u>Chrissy</u>	Oscar P. Sisson
Feb. 15 (Mon.)	variety	William A. Brady
Feb. 18 (Thurs.)	<u>Off the Earth</u>	Eddie Foy
Feb. 19 (Fri.)	minstrels	Primrose & West
Feb. 20 (Sat.)	<u>An American Citizen</u>	Nat C. Goodwin
Feb. 22 (Mon.)	<u>The Gay Parisian</u>	Sadie Martinot
March 3 & 4 (Wed. & Thurs.)	- three performances <u>The Prisoner of Zenda</u>	Daniel Frohman
March 12 (Fri.)	<u>Squire Kate</u>	Georgia Cayvan
March 13 (Sat.)	<u>Squire Kate</u> (matinee) <u>Mary Pennington, Spinster</u>	Georgia Cayvan
March 15 & 16 (Mon. & Tues.)	- three performances magic act	Winton, the Wonder
March 23 (Tues.)	<u>The Old Homestead</u>	Thompson & Warmington
March 24 & 25 (Wed. & Thurs.)	- three performances <u>Brownies</u>	Jefferson, Klaw & Ehrlanger

DATE	PERFORMANCE	COMPANY OR STAR
1897		
March 26 & 27 (Fri. & Sat.)	- three performances	
	<u>Excelsior, Jr.</u>	Rice Extravaganza
March 29 (Mon.)	<u>La Mascotte</u>	Oriental Opera Co.
March 30 (Tues.)	<u>The Bohemian Girl</u> (matinee) <u>Chimes of Normandy</u>	Oriental Opera Co.
March 31 (Wed.)	<u>Girofle-Girofla</u> (matinee) <u>Pinafore</u>	Oriental Opera Co.
April 1 (Thurs.)	<u>Pirates of Penzance</u> (matinee) <u>Olivette</u>	Oriental Opera Co.
April 2 (Fri.)	<u>La Mascotte</u> (matinee) <u>Mikado</u>	Oriental Opera Co.
April 3 (Sat.)	<u>Olivette</u> (matinee) <u>Fra Diavolo</u>	Oriental Opera Co.
April 7 (Wed.)	<u>Rip Van Winkle</u>	Joseph Jefferson
April 12 (Mon.)	<u>A Woman's Revenge</u>	Nat Reiss Co.
April 13 (Tues.)	<u>A Lancashire Lass</u>	Nat Reiss Co.
April 14 (Wed.)	<u>A Busy Day</u> (matinee) <u>Leah, the Forsaken</u>	Nat Reiss Co.
April 15 (Thurs.)	<u>The Phoenix</u>	Nat Reiss Co.
April 16 (Fri.)	<u>The Homespun Folks</u>	Nat Reiss Co.
April 17 (Sat.)	<u>East Lynne</u> (matinee) unidentified play	Nat Reiss Co.
April 22 (Thurs.)	<u>Zelina</u>	
May 20 - 22 (Thurs. - Sat.)	- three performances	
	hypnotist act	Prof. Carraway

DATE	PERFORMANCE	COMPANY OR STAR
1897		
June 3 - 5 (Thurs. - Sat.) - three performances		
	moving pictures	Nevadascope Co.
July 28 (Wed.)	concert	Black Patti
Aug. 20 (Fri.)	<u>Little Jack Horner</u>	James B. Mackie
Aug. 23 (Mon.)	<u>Bonnie Scotland</u>	Sidney R. Ellis
Aug. 24 (Tues.)	<u>Bonnie Scotland</u> (matinee) <u>Darkest Russia</u>	Sidney R. Ellis
Aug. 30 (Mon.)	<u>On the Bowery</u>	Chuck Connors
Sept. 6 (Mon.)	<u>Humanity</u> (matinee) <u>Humanity</u>	William A. Brady
Sept. 18 (Sat.)	<u>Devil's Auction</u> (matinee) <u>Devil's Auction</u>	Charles H. Yale
Sept. 20 & 21 (Mon & Tues.) - three performances		
	<u>The Nancy Hanks</u>	Marie Jansen & Frank Tannehill, Jr.
Sept. 23 (Thurs.)	magic act	Bancroft
Sept. 24 & 25 (Fri. & Sat.) - three performances		
	<u>1492</u>	
Sept. 29 & 30 (Wed. & Thurs.) - three performances		
	minstrels	Al G. Field
Oct. 1 (Fri.)	<u>Who's Your Friend</u>	Robert E. Graham

DATE	PERFORMANCE	COMPANY OR STAR
1897		
Oct. 8 (Fri.)	<u>The Last Stroke</u>	Jacob Litt
Oct. 11 (Mon.)	<u>The Emigrant</u>	The Wilber Co.
Oct. 12 (Tues.)	<u>The Embassy Ball</u> (matinee) <u>Bismark</u>	The Wilber Co.
Oct. 13 (Wed.)	<u>Bismark</u> (matinee) <u>The Old, Old Story</u>	The Wilber Co.
Oct. 14 (Thurs.)	<u>The Old, Old Story</u> (matinee) <u>Chris and Lena</u>	The Wilber Co.
Oct. 15 (Fri.)	<u>Our Boys</u> (matinee) <u>The Arabian Nights</u>	The Wilber Co.
Oct. 16 (Sat.)	<u>Caste</u> (matinee) <u>The Embassy Ball</u>	The Wilber Co.
Oct. 19 (Tues.)	<u>Secret Service</u>	Charles Frohman
Oct. 20 (Wed.)	<u>Finnegan's Luck</u>	Peters & Green
Oct. 21 (Thurs.)	<u>A Mixed Affair</u> (matinee) <u>An Easy Place</u>	Peters & Green
Oct. 22 (Fri.)	<u>My Wife's Husband</u> (matinee) <u>The King of Liars</u>	Peters & Green
Oct. 23 (Sat.)	unidentified play (matinee) unidentified play	Peters & Green
Oct. 25 (Mon.)	<u>A Mad Marriage</u> (matinee) <u>Bulls and Bears</u>	Baldwin-Melville
Oct. 26 (Tues.)	<u>Finnegan's Courtship</u> (matinee) <u>Finnegan's Courtship</u>	Murray & Mack
Oct. 30 (Fri.)	opera concert	Mme. Sofia Scalchi

DATE	PERFORMANCE	COMPANY OR STAR
1897		
Nov. 1 (Mon.)	<u>Hazel Kirke</u> (matinee) <u>All the Comforts of Home</u>	Baldwin-Melville
Nov. 2 (Tues.)	<u>Bulls and Bears</u> (matinee) <u>Rip Van Winkle</u>	Baldwin-Melville
Nov. 3 (Wed.)	<u>Samuel of Posen</u> (matinee) <u>Master and Man</u>	Baldwin-Melville
Nov. 6 (Sat.)	<u>Karl the Peddler</u> (matinee) <u>Karl the Peddler</u>	Charles A. Gardner
Nov. 8 (Mon.)	<u>Fabio Romani</u>	Aiden Benedict
Nov. 10 (Wed.)	<u>Richelieu</u>	Walker Whiteside
Nov. 11 (Thurs.)	<u>A Celebrated Case</u>	Manhattan Stock Co.
Nov. 12 (Fri.)	<u>Blue Grass</u> (matinee) <u>Rosedale</u>	Manhattan Stock Co.
Nov. 13 (Sat.)	<u>A Celebrated Case</u> (matinee) <u>The Hand of Fate</u>	Manhattan Stock Co.
Nov. 15 (Mon.)	minstrels	Richards & Pringle
Nov. 16 (Tues.)	<u>The Hand of Fate</u> (matinee) <u>Mr. Barnes of New York</u>	Manhattan Stock Co.
Nov. 17 (Wed.)	<u>Rosedale</u> (matinee) <u>Wife for Wife</u>	Manhattan Stock Co.
Nov. 18 (Thurs.)	<u>Arabian Nights</u> (matinee) <u>Blue Grass</u>	Manhattan Stock Co.
Nov. 19 (Fri.)	<u>Wife for Wife</u> (matinee) <u>The Banker's Daughter</u>	Manhattan Stock Co.
Nov. 20 (Sat.)	<u>Camille</u> (matinee) <u>Mr. Barnes of New York</u>	Manhattan Stock Co.
Nov. 22 & 23 (Mon. & Tues.)	- three performances <u>Human Hearts</u>	Hal Reid

DATE	PERFORMANCE	COMPANY OR STAR
1897		
Nov. 24 & 25 (Wed. & Thurs.) - three performances		
	moving pictures:	
	Veriscope	William A. Brady
Nov. 26 & 27 (Fri. & Sat.) - three performances		
	<u>The Royal Secret</u>	Wilton Lackaye
Nov. 29 & 30 (Mon. & Tues.) - three performances		
	<u>The Geisha</u>	Daly Theater Co.
Dec. 1 (Wed.)	<u>Faust</u>	Lewis Morrison
Dec. 2 (Thurs.)	<u>In Atlantic City</u>	Frank M. Wills
Dec. 8 (Wed.)	<u>The Twelve Temptations</u> (matinee)	
	<u>The Twelve Temptations</u>	Charles H. Yale
Dec. 9 (Thurs.)	<u>Monte Cristo</u>	Darrell Vinton
Dec. 10 (Fri.)	<u>Monte Cristo</u> (matinee) <u>Hamlet</u>	Darrell Vinton
Dec. 11 (Sat.)	<u>El Capitan</u>	De Wolf Hopper
Dec. 13 (Mon.)	<u>Never Again</u>	Charles Frohman
Dec. 16 (Thurs.)	<u>Brownies</u> (matinee) <u>Brownies</u>	Jefferson, Klaw & Ehrlanger
Dec. 17 & 18 (Fri. & Sat.) - three performances		
	magic act	Carraway's American Indians
Dec. 20 (Mon.)	<u>Cheek</u> (matinee) <u>A Practical Joke</u>	Woodward-Warren
Dec. 21 (Tues.)	<u>The Girl I Love</u> (matinee) <u>Too Much Smith</u>	Woodward-Warren
Dec. 22 (Wed.)	<u>My Friend from India</u>	Smyth & Rice Co.

DATE	PERFORMANCE	COMPANY OR STAR
1897 - 1898		
Dec. 23 (Thurs.)	<u>Ingomar</u> (matinee) <u>Samson and Delilah</u>	Robert Downing
Dec. 25 (Sat.)	<u>A Stranger in New York</u> (matinee) <u>A Stranger in New York</u>	(by Charles A. Hoyt)
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Dec. 27 & 28 (Mon. & Tues.) - three performances		
	<u>When London Sleeps</u>	(by James Wallick)
Dec. 31 & Jan. 1 (Fri. & Sat.) - three performances		
	<u>Prince Rudolph</u>	Otis Skinner
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Jan. 3 & 4 (Mon. & Tues.) - three performances		
	<u>Lost, a Bride</u>	
Jan. 5 (Wed.)	<u>The Dead Heart</u> (matinee) <u>Monte Cristo</u>	James O'Neill
Jan. 7 (Fri.)	<u>Carmen</u>	Rosabel Morrison
Jan. 8 (Sat.)	minstrels (matinee) minstrels	Gorton Co.
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Jan. 10 (Mon.)	<u>Said Pasha</u>	Kirwin-Wilbur
Jan. 11 (Tues.)	<u>Said Pasha</u> (matinee) <u>Royal Middy</u>	Kirwin-Wilbur
Jan. 12 (Wed.)	<u>Bohemian Girl</u>	Kirwin-Wilbur
Jan. 13 (Thurs.)	<u>Bohemian Girl</u> (matinee) <u>Queen's Lace Handkerchief</u>	Kirwin-Wilbur
Jan. 14 (Fri.)	<u>Carmen</u>	Kirwin-Wilbur
Jan. 15 (Sat.)	<u>Two Vagabonds</u> (matinee) <u>Two Vagabonds</u>	Kirwin-Wilbur
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Jan. 17 (Mon.)	<u>Mascot</u>	Kirwin-Wilbur
Jan. 18 (Tues.)	<u>Mascot</u> (matinee) <u>Olivette</u>	Kirwin-Wilbur

DATE	PERFORMANCE	COMPANY OR STAR
1898		
Jan. 19 (Wed.)	<u>Olivette</u> (matinee) <u>Girofle-Girofla</u>	Kirwin-Wilbur
Jan. 20 (Thurs.)	<u>Girofle-Girofla</u> (matinee) <u>Royal Middy</u>	Kirwin-Wilbur
Jan. 21 (Fri.)	<u>Said Pasha</u> (matinee) <u>Fra Diavolo</u>	Kirwin-Wilbur
Jan. 22 (Sat.)	<u>Queen's Lace Handkerchief</u> (matinee) opera concert	Kirwin-Wilbur
Jan. 24 (Mon.)	<u>A Man of Ideas</u>	Roland Reed
Jan. 26 (Wed.)	minstrels (matinee) minstrels	Primrose & West
Jan. 28 (Fri.)	lecture: "Liberty"	Robert G. Ingersoll
Jan. 29 (Sat.)	<u>Friend Fritz</u> (matinee) <u>Friend Fritz</u>	Manola-Mason
Jan. 31 (Mon.)	<u>A Milk White Flag</u>	(by Charles A. Hoyt)
Feb. 2 (Wed.)	variety (matinee) variety	Miller-Sisson-Wallace
Feb. 4 (Fri.)	<u>What Happened to Jones</u>	George Boniface, Jr.
Feb. 5 (Sat.)	<u>Hogan's Alley</u> (matinee) <u>Hogan's Alley</u>	
Feb. 8 (Tues.)	<u>The Old Homestead</u>	Denman Thompson
Feb. 9 (Wed.)	<u>Wang</u> (matinee) <u>Wang</u>	
Feb. 16 (Wed.)	<u>A Contented Woman</u>	(by Charles A. Hoyt)
Feb. 18 (Fri.)	<u>The Prisoner of Zenda</u>	Daniel Frohman

DATE	PERFORMANCE	COMPANY OR STAR
1898		
Feb. 19 (Sat.)	<u>The Henrietta</u> (matinee) <u>The Jucklins</u>	Stuart Robson
Feb. 21 (Mon.)	<u>David Garrick</u>	James Young
Feb. 22 (Tues.)	<u>David Garrick</u> (matinee) <u>Hamlet</u>	James Young
Feb. 23 (Wed.)	<u>Shore Acres</u>	James A Herne
Feb. 24 (Thurs.)	<u>Courted into Court</u>	Marie Dresler & John C. Rice
Feb. 25 (Fri.)	concert (matinee) concert	Innes' Band
Feb. 28 (Mon.)	<u>The Geezer</u>	Donnelly & Girard
March 1 (Tues.)	spiritualist act	Dr. Loyd Cook
March 2 (Wed.)	<u>A Night Off</u> (matinee) <u>A Night Off</u>	(by Augustin Daly)
March 3 (Thurs.)	<u>The Prodigal Father</u> (matinee) <u>The Prodigal Father</u>	
March 4 (Fri.)	<u>Julius Caesar</u> (matinee) <u>A Cavalier of France</u>	Louis James
March 10 (Thurs.)	<u>The Private Secretary</u>	Edwin Travers
March 11 (Fri.)	<u>A Jolly Night</u>	Edwin Travers
March 12 (Sat.)	<u>The Private Secretary</u> (matinee)	Edwin Travers
March 14 (Mon.)	<u>Pawn Ticket 210</u>	Klimt-Hearn Co.
March 15 (Tues.)	<u>Beacon Lights</u> (matinee) <u>The Inside Track</u>	Klimt-Hearn Co.

DATE	PERFORMANCE	COMPANY OR STAR
1898		
March 16 (Wed.)	<u>Christmas Bells</u> (matinee) <u>Kidnapped</u>	Klimt-Hearn Co.
March 17 (Thurs.)	<u>Pawn Ticket 210</u> (matinee) <u>Dangers of a Great City</u>	Klimt-Hearn Co.
March 18 (Fri.)	<u>The Plunger</u>	Oliver Doud Byron
March 19 (Sat.)	<u>The Ups and Down of Life</u> (matinee) <u>The Turn of the Tide</u>	Oliver Doud Byron
March 21 (Mon.)	<u>Cymbeline</u>	Margaret Mather
March 24 (Thurs.)	<u>A Night at the Circus</u>	M. E. Rice Co.
March 25 (Fri.)	<u>A Night at the Circus</u> (matinee) <u>Fun on the Bristol</u>	M. E. Rice Co.
March 26 (Sat.)	<u>Fun on the Bristol</u> (matinee) <u>A Night at the Circus</u>	M. E. Rice Co.
March 28 (Mon.)	<u>The Parisian Princess</u>	Punch Robertson
March 29 (Tues.)	<u>The Parisian Princess</u> (matinee) <u>The World</u>	Punch Robertson
March 30 (Wed.)	<u>The World</u> (matinee) <u>The Buckeye</u>	Punch Robertson
March 31 (Thurs.)	<u>The Buckeye</u> (matinee) <u>Cinderella</u>	Punch Robertson
April 1 (Fri.)	<u>Rose Cottage</u> (matinee) <u>Always on Time</u>	Punch Robertson
April 2 (Sat.)	<u>Cinderella</u> (matinee) <u>The Factory Girl</u>	Punch Robertson

DATE	PERFORMANCE	COMPANY OR STAR
1898		
April 13 (Wed.)	<u>An American Citizen</u>	Nat C. Goodwin
April 18 (Mon.)	<u>La Belle Marie</u>	Charles Vaught Co.
April 19 (Tues.)	<u>A Hero in Rags</u>	Charles Vaught Co.
April 20 (Wed.)	<u>Led Astray</u> (matinee) <u>The Lightning Rod Agent</u>	Charles Vaught Co.
April 21 (Thurs.)	<u>The Penalty of Sin</u>	Charles Vaught Co.
April 22 (Fri.)	<u>A Bachelor's Wife and Pygmalion and Galatea</u>	Charles Vaught Co.
April 23 (Sat.)	<u>Tom Sawyer</u> (matinee) <u>The Little Scout</u>	Charles Vaught Co.
May 3 (Tues.)	opera concert	
May 5 (Thurs.)	local concert	
May 13 & 14 (Fri. & Sat.)	- three performances concert	Boston Symphony
Sept. 17 (Sat.)	<u>A Boy Wanted</u> (matinee) <u>A Boy Wanted</u>	(by Charles Blaney)
Sept. 19 (Mon.)	<u>The Player</u>	Peters & Green Co.
Sept. 20 (Tues.)	<u>Woman vs. Woman</u> (matinee) <u>Nita's First</u>	Peters & Green
Sept. 21 (Wed.)	<u>The Player</u> (matinee) <u>Silver King</u>	Peters & Green
Sept. 22 (Thurs.)	<u>Silver King</u> (matinee) <u>Jasper, or Life in Klondike</u>	Peters & Green
Sept. 23 & 24 (Fri. & Sat.)	- three performances <u>Uncle Tom's Cabin</u>	(by Harkins & Barbour)

DATE	PERFORMANCE	COMPANY OR STAR
1898		
Sept. 26 (Mon.)	<u>The Strange Adventures of Miss Brown</u>	
Oct. 1 (Sat.)	minstrels (matinee) minstrels	Al G. Field
Oct. 3 (Mon.)	minstrels	Al G. Field
Oct. 10 (Mon.)	<u>1492</u>	Lionne Brockway
Oct. 17 (Mon.)	minstrels (matinee) minstrels	Cleveland & Wilson
Oct. 19 (Wed.)	<u>Remember the Maine</u>	(by Lincoln Carter)
Oct. 21 & 22 (Fri. & Sat.)	- three performances <u>Knobs of Tennessee</u>	(by Lincoln Carter)
Oct. 24 (Mon.)	<u>The Bridal Chamber and The Leading Lady</u> (matinee) <u>The Bridal Chamber and The Leading Lady</u>	Imperial Extravaganza
Oct. 25 (Tues.)	<u>A Parlor Match</u>	(by Charles A. Hoyt)
Oct. 26 (Wed.)	<u>The School for Scandal</u>	Louis James, Kathryn Kidder & Frederick Warde
Oct. 28 & 29 (Fri. & Sat.)	- three performances <u>The Man from Mexico</u>	Willie Collier
Nov. 3 & 4 (Thurs. & Fri.)	- three performances <u>The Meddler</u>	Stuart Robson
Nov. 8 (Tues.)	<u>A Hired Girl</u>	(by Charles Blaney)

DATE	PERFORMANCE	COMPANY OR STAR
1898		
Nov. 11 (Fri.)	minstrels (matinee) minstrels	William H. West
Nov. 14 (Mon.)	<u>The Two Orphans</u> (matinee) <u>Bulls and Bears</u>	Baldwin-Melville
Nov. 15 (Tues.)	<u>Hazel Kirke</u> (matinee) <u>All the Comforts of Home</u>	Baldwin-Melville
Nov. 16 (Wed.)	<u>East Lynne</u> (matinee) <u>Over the Sea</u>	Baldwin-Melville
Nov. 17 (Thurs.)	<u>My Wife's Friend</u> (matinee) <u>Prisoner of Algiers</u>	Baldwin-Melville
Nov. 18 (Fri.)	<u>A Mad Marriage</u> (matinee) <u>Master and Man</u>	Baldwin-Melville
Nov. 19 (Sat.)	<u>A Milk White Flag</u> (matinee) <u>A Milk White Flag</u>	(by Charles A. Hoyt)
Nov. 21 (Mon.)	<u>Said Pasha</u>	Kirwin-Wilbur
Nov. 22 (Tues.)	<u>Said Pasha</u> (matinee) <u>Queen's Lace Handkerchief</u>	Kirwin-Wilbur
Nov. 23 (Wed.)	<u>Queen's Lace Handkerchief</u> (matinee) <u>Fra Diavolo</u>	Kirwin-Wilbur
Nov. 24 (Thurs.)	<u>Fra Diavolo</u> (matinee) <u>Mikado</u>	Kirwin-Wilbur
Nov. 25 (Fri.)	<u>The Mascotte</u> and <u>Cavaleria Rusticana</u>	Kirwin-Wilbur
Nov. 26 (Sat.)	<u>Two Vagabonds</u>	Kirwin-Wilbur
Nov. 28 (Mon.)	<u>Boccaccio</u>	Kirwin-Wilbur
Nov. 29 (Tues.)	<u>Mikado</u> (matinee) <u>Bohemian Girl</u>	Kirwin-Wilbur

DATE	PERFORMANCE	COMPANY OR STAR
1898		
Nov. 30 (Wed.)	<u>Bohemian Girl</u> (matinee) <u>Merry War</u>	Kirwin-Wilbur
Dec. 1 (Thurs.)	<u>Two Vagabonds</u> (matinee) <u>Fra Diavolo</u>	Kirwin-Wilbur
Dec. 2 (Fri.)	<u>Carmen</u>	Kirwin-Wilbur
Dec. 3 (Sat.)	<u>Carmen</u> (matinee) <u>The Mascotte</u>	Kirwin-Wilbur
Dec. 6 (Tues.)	<u>My Friend from India</u> (matinee) <u>My Friend from India</u>	
Dec. 7 (Wed.)	minstrels (matinee) minstrels	Richards & Pringle, Rusco & Holland
Dec. 8 (Thurs.)	<u>What Happened to Jones</u>	George Boniface, Jr.
Dec. 9 & 10 (Fri. & Sat.)	- three performances <u>The Heart of Maryland</u>	(by David Belasco)
Dec. 12 (Mon.)	<u>Bibi</u>	local production
Dec. 14 (Wed.)	<u>Shall We Forgive Her?</u> (matinee) <u>Shall We Forgive Her?</u>	Marie Wainwright
Dec. 15 (Thurs.)	<u>A Texas Steer</u>	Katie Putnam
Dec. 16 & 17 (Fri. & Sat.)	- three performances <u>As We See It</u>	(by Fate Goodbar)
Dec. 19 (Mon.)	<u>Kidnapped</u> (matinee) <u>Pawn Ticket 210</u>	Klimt-Hearn Co.
Dec. 20 (Tues.)	<u>The Inside Track</u> (matinee) <u>Work and Wages</u>	Klimt-Hearn Co.
Dec. 21 (Wed.)	<u>A Woman's Revenge</u> (matinee) <u>My Partner</u>	Klimt-Hearn Co.

DATE	PERFORMANCE	COMPANY OR STAR
1898 - 1899		
Dec. 22 (Thurs.)	<u>Work and Wages</u> (matinee) <u>Lights o' London</u>	Klimt-Hearn Co.
Dec. 23 (Fri.)	<u>My Partner</u> (matinee) <u>Kidnapped</u>	Klimt-Hearn Co.
Dec. 24 (Sat.)	<u>Lights o' London</u> (matinee) <u>Night Life in Greater</u> <u>New York</u>	Klimt-Hearn Co.
Dec. 26 (Mon.)	<u>The Golden Horseshoe</u> (matinee) <u>The Golden Horseshoe</u>	The Lilliputians
Dec. 27 (Tues.)	<u>A Turkish Bath</u> (matinee) <u>A Turkish Bath</u>	Keogh's Comedians
Dec. 29 (Thurs.)	<u>The Buckeye Tavern</u> (matinee) <u>The Little Sinner</u>	Myrkle & Harden
Dec. 30 (Fri.)	<u>The Hermit's Legacy</u> (matinee) <u>Was She Guilty?</u>	Myrkle & Harden
Dec. 31 (Sat.)	<u>Was She Guilty?</u> (matinee) <u>My Uncle from India</u>	Myrkle & Harden
Jan. 2 (Mon.)	<u>Back on the Farm</u> (matinee) <u>Back on the Farm</u>	
Jan. 3 (Tues.)	<u>The Captain's Mate</u>	Woodward-Warren
Jan. 4 (Wed.)	<u>The Other Girl</u> (matinee) <u>The Paymaster</u>	Woodward-Warren
Jan. 5 (Thurs.)	<u>Cheek</u> (matinee) <u>A Practical Joke</u>	Woodward-Warren
Jan. 6 (Fri.)	<u>The Paymaster</u> (matinee) <u>Cheek</u>	Woodward-Warren
Jan. 7 (Sat.)	<u>A Practical Joke</u> (matinee) <u>Ranch 10</u>	Woodward-Warren

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Jan. 9 (Mon.)	<u>The Captain's Mate</u> (matinee) <u>Only an American Girl</u>	Woodward-Warren
Jan. 11 (Wed.)	<u>The Prisoner of Zenda</u>	Daniel Frohman
Jan. 12 (Thurs.)	minstrels (matinee) minstrels	Barlow
Jan. 14 (Sat.)	<u>Monte Cristo</u> (matinee) <u>Greek Meets Greek</u>	James O'Neill
Jan. 16 (Mon.)	<u>A Venetian Romance</u>	Peruchi-Beldeni
Jan. 17 (Tues.)	<u>A Georgia Cracker</u> (matinee) <u>A Kentucky Girl</u>	Peruchi-Beldeni
Jan. 18 (Wed.)	<u>A Western Judge</u> (matinee) <u>The Office Boy</u>	Peruchi-Beldeni
Jan. 19 (Thurs.)	<u>The Woman Hater</u>	Roland Reed
Jan. 20 & 21 (Fri. & Sat.)	- three performances <u>Secret Service</u>	Charles Frohman
Jan. 23 (Mon.)	<u>Bulls and Bears</u> (matinee) <u>My Wife's Friend</u>	Baldwin-Melville
Jan. 24 (Tues.)	<u>Prisoner of Algiers</u> (matinee) <u>The Black Flag</u>	Baldwin-Melville
Jan. 25 (Wed.)	<u>Jack and the Beanstalk</u>	Klaw & Ehrlander
Jan. 27 & 28 (Fri. & Sat.)	- three performances <u>Rosemary</u>	Otis Skinner
Jan. 30 (Mon.)	concert (matinee) concert	John Philip Sousa
Feb. 1 (Wed.)	<u>A Stranger in New York</u>	John D. Gilbert
Feb. 3 (Fri.)	<u>The Serenade</u>	The Bostonians

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Feb. 4 (Sat.)	<u>The Devil's Auction</u> (matinee) <u>The Devil's Auction</u>	(by Charles H. Yale)
Feb. 6 (Mon.)	<u>A Knotty Affair</u>	Peters Comedy Co.
Feb. 7 (Tues.)	<u>A Knotty Affair</u> (matinee) <u>My Boys</u>	Peters Comedy Co.
Feb. 8 (Wed.)	<u>My Boys</u> (matinee) <u>A Marriage Broker</u>	Peters Comedy Co.
Feb. 9 (Thurs.)	<u>A Marriage Broker</u> (matinee) <u>A Miserable Marriage</u>	Peters Comedy Co.
Feb. 10 (Fri.)	unidentified play (matinee) unidentified play	Peters Comedy Co.
Feb. 11 (Sat.)	unidentified play (matinee) unidentified play	Peters Comedy Co.
Feb. 17 (Fri.)	lecture: "Mexico, the Land of Manana"	Pleasant A. Stovall
Feb. 20 (Mon.)	<u>Looking for Trouble</u>	Joe Ott
Feb. 21 (Tues.)	<u>Looking for Trouble</u>	Joe Ott
Feb. 22 (Wed.)	<u>Rip Van Winkle</u> (matinee) <u>Rip Van Winkle</u>	Samuel W. Glenn
Feb. 23 (Thurs.)	<u>Fanchon the Cricket</u>	Eunice Goodrich
Feb. 24 (Fri.)	<u>Editha's Burglar</u> and <u>Just a Plain American</u> <u>Girl</u> (matinee) <u>Wanted, a Husband</u>	Eunice Goodrich
Feb. 25 (Sat.)	<u>Phisills</u> (matinee) <u>Dad's Boy</u>	Eunice Goodrich

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Feb. 27 & 28 (Mon. & Tues.)	- three performances	
March 2 (Thurs.)	<u>Under the Red Robe</u> <u>Camille</u> (matinee) <u>Louisiana</u>	William Morris Baldwin-Melville
March 3 (Fri.)	<u>Ten Nights in a</u> <u>Barroom</u> (matinee) <u>The Plunger</u>	 Baldwin-Melville
March 4 (Sat.)	<u>Monte Cristo</u> (matinee) <u>Master and Box</u>	 Baldwin-Melville
March 8 (Wed.)	minstrels	Primrose & Dock- stader
March 9 (Thurs.)	<u>The White Slave</u>	(by Bartley Campbell)
March 10 & 11 (Fri. & Sat.)	- three performances	
	<u>Heartsease</u>	Henry Miller
March 14 (Tues.)	<u>Finnegan's Ball</u>	Murray & Mack
March 15 (Wed.)	<u>A Lady of Quality</u>	Eugenie Blair
March 17 (Fri.)	<u>A Day and a Night in</u> <u>New York</u>	Otis Harlan
March 22 (Wed.)	<u>El Capitan</u>	(by John Philip Sousa)
March 27 (Mon.)	<u>The Little Minister</u>	Charles Frohman
March 28 (Tues.)	<u>My Mother-in-Law</u> (matinee) <u>In the Social Swim</u>	 Arnold-Welles
March 29 (Wed.)	<u>Too Much Mother-in-Law</u> (matinee) <u>Too Much Mother-in-Law</u>	 Arnold-Welles
March 30 (Thurs.)	<u>An Irish Rose</u> (matinee) <u>Saved from the Flame</u>	 Arnold-Welles

DATE	PERFORMANCE	COMPANY OR STAR
1899		
March 31 (Fri.)	<u>Saved from the Flame</u> (matinee)	
April 1 (Sat.)	<u>Shadows of a Crime</u> <u>In the Social Swim</u> (matinee) <u>An Irish Rose</u>	Arnold-Welles Arnold-Welles
April 3 (Mon.)	concert	Whitman Sisters
April 4 (Tues.)	<u>Rip Van Winkle</u>	Joseph Jefferson
April 5 & 6 (Wed. & Thurs.)	- three performances variety	Nilsson Co.
April 8 (Sat.)	<u>The Dazzler</u> (matinee) <u>The Dazzler</u>	Cosgrove & Grant
April 10 (Mon.)	<u>The Lightning Express</u>	Rentfrow's Jolly Pathfinders
April 11 (Tues.)	<u>The Lightning Express</u> (matinee) <u>The Devil's Gold Mine</u>	Rentfrow's
April 12 (Wed.)	<u>Below Zero</u> (matinee) <u>The Old Inventor</u>	Rentfrow's
April 13 (Thurs.)	<u>A Pair of Owls</u> (matinee) <u>Below Zero</u>	Rentfrow's
April 14 (Fri.)	<u>My Step Daughter</u> (matinee) <u>The Dark Horse</u>	Rentfrow's
April 15 (Sat.)	<u>Cinderella</u> (matinee) <u>St. Valentine's Day</u>	Rentfrow's
April 18 (Tues.)	<u>Ruth</u>	local production
April 19 (Wed.)	<u>Hogan's Alley</u>	(by R. F. Outcalt)
April 20 (Thurs.)	<u>Damon and Pythias</u>	Barlam-Baker

DATE	PERFORMANCE	COMPANY OR STAR
1899		
April 21 (Fri.)	<u>Othello</u>	Barlam-Baker
April 22 (Sat.)	<u>Damon and Pythias and from Romeo and Juliet</u> (matinee) <u>Richelieu</u>	Barlam-Baker
April 24 (Mon.)	<u>Woman vs. Woman</u>	Tolson & Todd
April 25 (Tues.)	<u>Woman vs. Woman</u> (matinee) <u>New Orleans by Gaslight</u>	Tolson & Todd
April 26 (Wed.)	<u>New Orleans by Gaslight</u> (matinee) <u>Liberty and Love</u>	Tolson & Todd
April 27 (Thurs.)	<u>Liberty and Love</u> (matinee) <u>Hampton Roads</u>	Tolson & Todd
April 28 (Fri.)	<u>Hampton Roads</u> (matinee) unidentified play	Tolson & Todd
April 29 (Sat.)	unidentified play (matinee) <u>Railroad Jack</u>	Tolson & Todd
May 1 (Mon.)	vaudeville	Whitman Sisters
May 4 - 6 (Thurs. - Sat.)	- four performances moving pictures	Edison's Passion Play
May 22 (Mon.)	specialties	local production
June 5 & 7 (Mon. & Wed.)	- three performances <u>Said Pasha</u>	Brinkley Opera Co.
June 8 - 10 (Thurs. - Sat.)	- four performances <u>Pinafore and</u> <u>Cavaleria Rusticana</u>	Brinkley Opera Co.

DATE	PERFORMANCE	COMPANY OR STAR
1899		
June 12 (Mon.)	<u>Olivette</u>	Brinkley Opera Co.
June 13 (Tues.)	<u>Olivette</u>	Brinkley Opera Co.
June 14 & 15 (Wed. & Thurs.)	- three performances	
	<u>Martha</u>	Brinkley Opera Co.
June 16 & 17 (Fri. & Sat.)	- three performances	
	<u>Bohemian Girl</u>	Brinkley Opera Co.
June 21 (Wed.)	variety	chorus of Brinkley Opera Co.
Aug. 24 (Thurs.)	<u>Have You Seen Smith?</u>	
Aug. 31 (Thurs.)	<u>Sidewalks of New York</u>	
Sept. 4 (Mon.)	<u>Myrtle Ferns</u> (matinee) <u>Myrtle Ferns</u>	Woodward-Warren
Sept. 5 (Tues.)	<u>Vaudeville</u> (matinee) <u>Our Strategist</u>	Woodward-Warren
Sept. 6 (Wed.)	<u>Our Strategist</u> (matinee) <u>The Middleman</u>	Woodward-Warren
Sept. 7 (Thurs.)	<u>The Middleman</u> (matinee) <u>Beyond the City</u>	Woodward-Warren
Sept. 8 (Fri.)	<u>Beyond the City</u> (matinee) <u>Vendetta</u>	Woodward-Warren
Sept. 9 (Sat.)	<u>Vendetta</u> (matinee) <u>A Kentucky Girl</u>	Woodward-Warren
Sept. 11 (Mon.)	<u>How Smith Met Jones</u>	
Sept. 13 (Wed.)	magic act (matinee) magic act	Hermann

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Sept. 18 (Mon.)	Muggs' Landing	Peters Comedy Co.
Sept. 19 (Tues.)	<u>Is Marriage a Failure?</u> (matinee)	
	<u>The Moonshiners</u>	Peters Comedy Co.
Sept. 20 (Wed.)	<u>Stars and Stripes</u> (matinee)	
	<u>A Booming Town</u>	Peters Comedy Co.
Sept. 21 (Thurs.)	<u>Love and War</u> (matinee) specialty	Peters Comedy Co.
Sept. 22 (Fri.)	<u>Muggs' Landing</u> (matinee)	
	<u>The Poor Mr. Rich</u>	Peters Comedy Co.
Sept. 23 (Sat.)	<u>Uncle Josh</u> (matinee)	
	<u>His Nibs the Baron</u>	Peters Comedy Co.
Sept. 25 (Mon.)	<u>Tangled Lives</u>	Peruchi-Beldeni
Sept. 26 (Tues.)	<u>Broken Vows</u> (matinee)	
	<u>A Western Romance</u>	Peruchi-Beldeni
Sept. 27 (Wed.)	<u>The Black Mask</u> (matinee)	
	<u>Two Orphans</u>	Peruchi-Beldeni
Sept. 28 (Thurs.)	<u>Mlle. Fifi</u>	Maud Granger
Sept. 29 (Fri.)	<u>Rip Van Winkle</u> (matinee)	
	<u>In Old Virginia</u>	Peruchi-Beldeni
Sept. 30 (Sat.)	<u>Pearl of Savoy</u> (matinee)	
	<u>A Georgia Cracker</u>	Peruchi-Beldeni
Oct. 3 (Tues.)	<u>Remember the Maine</u> (matinee)	
	<u>Remember the Maine</u>	(by Lincoln Carter)
Oct. 4 (Wed.)	minstrels (matinee)	
	minstrels	Al G. Field
Oct. 6 & 7 (Fri. & Sat.)	- three performances	
	<u>The Mysterious Mr. Bugle</u>	Walker & St. Pierce

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Oct. 11 (Wed.)	<u>The Royal Box</u>	Charles Coghlan
Oct. 16 (Mon.)	<u>The Little Egyptian</u>	Mabel Paige
Oct. 17 (Tues.)	<u>Bachelor Dilemma</u> (matinee) <u>The Little Egyptian</u>	Mabel Paige
Oct. 18 (Wed.)	<u>The Turtle</u>	
Oct. 19 (Thurs.)	<u>The Little Egyptian</u> (matinee) <u>Miss Juliet</u>	Mabel Paige
Oct. 20 (Fri.)	<u>Miss Juliet</u> (matinee) <u>Wicklow Lass</u>	Mabel Paige
Oct. 21 (Sat.)	<u>The Little Egyptian</u> (matinee) <u>Bachelor Dilemma</u>	Mabel Paige
Oct. 23 (Mon.)	<u>Wang</u>	Albert Hart
Oct. 24 (Tues.)	<u>Frederick the Great</u>	Lewis Morrison
Oct. 25 (Wed.)	<u>Because She Loved Him So</u> (matinee) <u>Because She Loved Him So</u>	(by William Gillette)
Oct. 27 & 28 (Fri. & Sat.)	- three performances <u>Meg Merrilies</u>	Janaushek
Oct. 30 (Mon.)	minstrels	Leon Washburn
Nov. 1 (Wed.)	<u>Turned Up</u> (matinee) <u>Moths</u>	Baldwin-Melville
Nov. 2 (Thurs.)	<u>Camille</u> (matinee) <u>Forgiven</u>	Baldwin-Melville
Nov. 3 (Fri.)	<u>Little Lord Fauntleroy</u> (matinee) <u>Signal of Liberty</u>	Baldwin-Melville

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Nov. 4 (Sat.)	<u>The Celebrated Case</u> (matinee) unidentified play	Baldwin-Melville
Nov. 6 (Mon.)	<u>Darkest Russia</u>	
Nov. 7 (Tues.)	<u>The School for Scandal</u> (matinee) <u>The Winter's Tale</u>	Louis James, Kathryn Kidder & Charles B. Hanford
Nov. 9 (Thurs.)	lecture: "Love, Laughter and Song"	Gov. Bob Taylor
Nov. 10 (Fri.)	<u>The Real Widow Brown</u>	A. Q. Scammon Co.
Nov. 11 (Sat.)	<u>Il Travatore</u> (matinee) <u>Faust</u>	French Opera Co.
Nov. 13 (Mon.)	<u>Mr. Barnes of New York</u>	Klimt-Hearn Co.
Nov. 14 (Tues.)	<u>Mr. Barnes of New York</u> (matinee) <u>The Commodore</u>	Klimt-Hearn Co.
Nov. 15 (Wed.)	<u>The Commodore</u> (matinee) <u>Alabama</u>	Klimt-Hearn Co.
Nov. 16 (Thurs.)	<u>Alabama</u> (matinee) <u>The Silver King</u>	Klimt-Hearn Co.
Nov. 17 (Fri.)	<u>The Silver King</u> (matinee) <u>The Great Diamond Robbery</u>	Klimt-Hearn Co.
Nov. 18 (Sat.)	<u>Rupert of Hentzau</u> (matinee) <u>Rupert of Hentzau</u>	Klimt-Hearn Co.
Nov. 20 (Mon.)	vaudeville	Whitman Sisters
Nov. 21 (Tues.)	<u>A Bachelor's Dilemma</u> (matinee) <u>A Bachelor's Dilemma</u>	Warde & Sackett Co.

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Nov. 22 (Wed.)	<u>The Moth and the Flame</u>	Herbert Kelcey & Effie Shannon
Nov. 23 (Thurs.)	<u>Held by the Enemy</u>	Klimt-Hearn Co.
Nov. 24 (Fri.)	<u>Held by the Enemy</u> (matinee) <u>Alabama</u>	Klimt-Hearn Co.
Nov. 25 (Sat.)	<u>The Great Diamond Robbery</u> (matinee) <u>The Silver King</u>	Klimt-Hearn Co.
Nov. 27 (Mon.)	<u>Martha</u>	Andrews Opera Co.
Nov. 28 (Tues.)	<u>Pirates of Penzance</u> (matinee) <u>Carmen</u>	Andrews Opera Co.
Nov. 29 (Wed.)	<u>Lend Me Your Wife</u> (matinee) <u>His Father's Boy</u>	Roland Reed
Dec. 1 (Fri.)	<u>The Little Host</u>	Corinne
Dec. 4 (Mon.)	<u>Was She Guilty?</u> (matinee) <u>The Hoosier Heroine</u>	Myrkle & Harder Co.
Dec. 5 (Tues.)	<u>Free at Last</u> (matinee) <u>The Heart of Georgia</u>	Myrkle & Harder Co.
Dec. 6 (Wed.)	<u>Miss Harum Scarum</u> (matinee) <u>The Sultan's Daughter</u>	Myrkle & Harder Co.
Dec. 7 (Thurs.)	minstrels	Richards & Pringle, Rusco & Holland
Dec. 8 (Fri.)	<u>The Sultan's Daughter</u> (matinee) <u>The Engineer</u>	Myrkel & Harder Co.
Dec. 9 (Sat.)	<u>The Duchess of Arleigh</u> (matinee) <u>Miss Fresh from Frisco</u>	Myrkel & Harder Co.

DATE	PERFORMANCE	COMPANY OR STAR
1899		
Dec. 11 (Mon.)	<u>The Serpent's Coil</u>	Chapman-Warren
Dec. 12 (Tues.)	<u>Wanted, a Wife</u> (matinee) <u>Camille</u>	Chapman-Warren
Dec. 13 (Wed.)	<u>The Circus Girl</u> (matinee) <u>All a Mistake</u>	Chapman-Warren
Dec. 14 (Thurs.)	<u>A True Kentuckian</u> (matinee) <u>The Curate's Love</u>	Chapman-Warren
Dec. 15 (Fri.)	<u>My Lady Eulalie</u> (matinee) <u>Wanted, a Wife</u>	Chapman-Warren
Dec. 18 (Mon.)	<u>Fra Diavolo</u>	Packard Opera Co.
Dec. 19 (Tues.)	<u>Chimes of Normandy</u>	Packard Opera Co.
Dec. 20 (Wed.)	<u>Mikado</u> (matinee) <u>The Mascot</u>	Packard Opera Co.
Dec. 21 (Thurs.)	<u>Bohemian Girl</u>	Packard Opera Co.
Dec. 22 (Fri.)	<u>Said Pasha</u>	Packard Opera Co.
Dec. 23 (Sat.)	<u>Olivette</u> (matinee) <u>The Mascot</u>	Packard Opera Co.
Dec. 25 (Mon.)	<u>Mr. Plaster of Paris</u> (matinee) <u>Mr. Plaster of Paris</u>	
Dec. 27 (Wed.)	<u>Carmen</u>	Lambardi Opera Co.
Dec. 28 (Thurs.)	<u>Rigoletto</u> (matinee) <u>Il Trovatore</u>	Lambardi Opera Co.
Dec. 29 (Fri.)	<u>The Jolly Musketeers</u>	de Angelis Opera
Dec. 30 (Sat.)	<u>Zaza</u>	Charles Frohman

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Jan. 1 (Mon.)	<u>The Little Minister</u> (matinee)	
	<u>The Little Minister</u>	Adelaide Thurston
Jan. 2 (Tues.)	<u>Girofle-Girofla</u>	Olympia Opera Co.
Jan. 3 (Wed.)	<u>Paul Jones</u> (matinee) <u>Boccaccio</u>	Olympia Opera Co.
Jan. 4 (Thurs.)	<u>A Fool's Paradise</u>	local production
Jan. 6 (Sat.)	<u>The Heart of Chicago</u> (matinee) <u>The Heart of Chicago</u>	(by Lincoln Carter)
Jan. 8 (Mon.)	<u>Cast Adrift</u>	Robson Theater Co.
Jan. 9 (Tues.)	<u>The Inventor</u>	Robson Theater Co.
Jan. 10 (Wed.)	<u>East Lynne</u> (matinee) <u>Backwoodsman</u>	Robson Theater Co.
Jan. 11 (Thurs.)	<u>The Fatal Check</u>	Robson Theater Co.
Jan. 12 (Fri.)	<u>Camille</u>	Robson Theater Co.
Jan. 13 (Sat.)	<u>A Bachelor's Dilemma</u> (matinee) <u>The Red Cross Nurse</u>	Robson Theater Co.
Jan. 15 (Mon.)	minstrels	Barlow
Jan. 17 (Tues.)	<u>What Happened to Jones?</u>	(by Geo. Broadhurst)
Jan. 19 (Fri.)	minstrels	Original Nashville Students
Jan. 20 (Sat.)	<u>A Runaway Girl</u>	Daly Musical Co.
Jan. 22 (Mon.)	<u>Why Jones Left Home</u>	Woodward-Warren
Jan. 23 (Tues.)	<u>Sidetracked</u>	A. Q. Scammon Co.

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Jan. 24 (Wed.)	<u>Midnight Masquerade</u> (matinee)	
	<u>Why Jones Left Home</u>	Woodward-Warren
Jan. 25 (Thurs.)	<u>A Practical Joke</u> (matinee)	
	<u>A Practical Joke</u>	Woodward-Warren
Jan. 26 (Fri.)	<u>The Girl I Love</u> (matinee)	
	<u>Our Strategists</u>	Woodward-Warren
Jan. 27 (Sat.)	<u>Our Strategists</u> (matinee)	
	<u>The Girl I Love</u>	Woodward-Warren
Jan. 29 (Mon.)	minstrels (matinee)	
	minstrels	Primrose & Dockstader
Jan. 31 (Wed.)	<u>Oliver Goldsmith</u>	Stuart Robson
Feb. 9 (Fri.)	minstrels	William H. West
Feb. 10 (Sat.)	<u>Lord Byron</u> (matinee)	
	<u>Lord Byron</u>	James Young
Feb. 12 (Mon.)	<u>Two Vagabonds</u>	Wilbur-Kirwin
Feb. 13 (Tues.)	<u>Chimes of Normandy</u> (matinee)	
	<u>Fra Diavolo</u>	Wilbur-Kirwin
Feb. 14 (Wed.)	<u>The Musketeers</u>	James O'Neill
Feb. 15 (Thurs.)	<u>Queen's Lace Handkerchief</u> (matinee)	
	<u>The Mascotte and</u> <u>Cavaleria Rusticana</u>	Wilbur-Kirwin
Feb. 16 (Fri.)	<u>Bohemian Girl</u> (matinee)	
	<u>Grand Duchess</u>	Wilbur-Kirwin
Feb. 17 (Sat.)	<u>Carmen</u> (matinee)	
	<u>Black Hussar</u>	Wilbur-Kirwin

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Feb. 19 (Mon.)	<u>A Fool's Paradise</u>	local production
Feb. 20 & 21 (Tues. & Wed.)	- three performances	
	<u>Joshua Simpkins</u>	
Feb. 22 (Thurs.)	<u>A Texas Steer</u>	Katie Putnam
Feb. 24 (Sat.)	<u>Faust</u> (matinee) <u>Faust</u>	Lewis Morrison Co.
Feb. 26 (Mon.)	<u>Moths</u> (matinee) <u>The Devil's Web</u>	Baldwin-Melville
Feb. 27 (Tues.)	<u>A Russian Slave</u> (matinee) <u>Northern Lights</u>	Baldwin-Melville
Feb. 28 (Wed.)	<u>Forgiven</u> (matinee) <u>Little Lord Fauntleroy</u>	Baldwin-Melville
March 1 (Thurs.)	<u>East Lynne</u> (matinee) <u>A Celebrated Case</u>	Baldwin-Melville
March 2 (Fri.)	<u>Signal of Liberty</u> (matinee) <u>The Devil's Mine</u>	Baldwin-Melville
March 3 (Sat.)	<u>Streets of New York</u> (matinee) <u>Turned Up</u>	Baldwin-Melville
March 5 (Mon.)	<u>The Floor Walkers</u> (matinee) <u>The Floor Walkers</u>	Ward & Vokes
March 6 (Tues.)	<u>The Devil's Gold Mine</u> (matinee) <u>The Lightning Express</u>	Rentfrow's Jolly Pathfinders
March 7 (Wed.)	<u>The Witch of Wall Street</u> (matinee) <u>The Old Inventor</u>	Rentfrow's
March 8 (Thurs.)	<u>A Fatal Error</u> (matinee) <u>The Three Musketeers</u>	Rentfrow's

DATE	PERFORMANCE	COMPANY OR STAR
1900		
March 9 (Fri.)	<u>The Three Musketeers</u> (matinee) <u>Michael Strogoff</u>	Rentfrow's
March 10 (Sat.)	<u>Ten Nights in a Barroom</u> (matinee) <u>Below Zero</u>	Rentfrow's
March 12 (Mon.)	<u>The Land of the Living</u>	Aubrey Stock Co.
March 13 (Tues.)	<u>Monte Cristo</u> (matinee) <u>Faust</u>	Aubrey Stock Co.
March 14 (Wed.)	<u>Brown's in Town</u>	Mark E. Swan
March 15 (Thurs.)	<u>Ring of Iron</u> (matinee) <u>The Great Brooklyn</u> <u>Handicap</u>	Aubrey Stock Co.
March 16 (Fri.)	<u>Leah, the Forsaken</u> (matinee) <u>The Fire Patrol</u>	Aubrey Stock Co.
March 17 (Sat.)	<u>Two Orphans</u> (matinee) <u>The Plunger</u>	Aubrey Stock Co.
March 19 (Mon.)	concert	Theodore Thomas Orchestra
March 21 (Wed.)	<u>Why Smith Left Home</u> (matinee) <u>Why Smith Left Home</u>	Frank Tannehill, Jr.
March 23 & 24 (Fri. & Sat.)	- three performances <u>The Christian</u>	Effie Ellsler
March 27 (Tues.)	<u>Taming of the Shrew</u>	Ada Rehan
March 28 (Wed.)	<u>Rip Van Winkle</u> (matinee) <u>Rip Van Winkle</u>	Jefferson Comedy Co.

DATE	PERFORMANCE	COMPANY OR STAR
1900		
March 29 (Thurs.)	<u>Wanted, a Husband</u> (matinee) <u>Fighting for a Fortune</u>	Peters Comedy Co.
March 30 (Fri.)	<u>Muggs' Landing</u> (matinee) <u>Finnegan's Luck</u>	Peters Comedy Co.
March 31 (Sat.)	minstrels (matinee) <u>The King of Liars</u>	Peters Comedy Co.
April 2 (Mon.)	concert	Mme. Emma Nevada
April 3 (Tues.)	<u>Children of the Ghetto</u>	Wilton Lackaye & Rosabel Morrison
April 13 (Fri.)	<u>Under the Red Robe</u>	Julius Cahn
April 23 (Mon.)	<u>The Black Flag</u>	Tolson Co.
April 24 (Tues.)	<u>Bells of Shannon</u> (matinee) <u>A Country Girl</u>	Tolson Co.
April 25 (Wed.)	<u>My Uncle from Japan</u> (matinee) <u>Heart of Gold</u>	Tolson Co.
April 26 (Thurs.)	<u>True Irish Heart</u> (matinee) <u>A Prisoner of Algiers</u>	Tolson Co.
April 27 (Fri.)	<u>A Country Girl</u> (matinee) <u>True Irish Heart</u>	Tolson Co.
April 28 (Sat.)	<u>The Charlatan</u>	DeWolf Hopper
Aug. 13 (Mon.)	concert	Sidney Woodward
Aug. 20 (Mon.)	<u>Miss Roarer</u>	Una Clayton & Co.
Aug. 21 (Tues.)	<u>Fanchon the Cricket</u> (matinee) <u>In Darkest Russia</u>	Una Clayton & Co.

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Aug. 22 (Wed.)	<u>Miss Roarer</u> (matinee) <u>The Sultan's Daughter</u>	Una Clayton & Co.
Aug. 23 (Thurs.)	<u>In Darkest Russia</u> (matinee) <u>The Midnight Masquerade</u>	Una Clayton & Co.
Aug. 24 (Fri.)	variety	Kelly's Kids
Aug. 25 (Sat.)	<u>The Sultan's Daughter</u> (matinee) <u>In Darkest Russia</u>	Una Clayton & Co.
Aug. 27 (Mon.)	<u>A Gold Mine</u>	Woodward-Warren
Aug. 28 (Tues.)	magic act	Hermann
Aug. 29 (Wed.)	<u>Mr. Young from Utah</u> (matinee) <u>Ticket-of-Leave Man</u>	Woodward-Warren
Aug. 30 (Thurs.)	<u>Ticket-of-Leave Man</u> (matinee) <u>The Paymaster</u>	Woodward-Warren
Aug. 31 (Fri.)	<u>The Paymaster</u> (matinee) <u>Mr. Young from Utah</u>	Woodward-Warren
Sept. 1 (Sat.)	<u>A Gold Mine</u> (matinee) <u>The Diamond Mystery</u>	Woodward-Warren
Sept. 8 (Sat.)	<u>McFadden's Row of Flats</u> (matinee) <u>McFadden's Row of Flats</u>	
Sept. 17 (Mon.)	<u>The Red Cross Nurse</u>	Robson Theater Co.
Sept. 18 (Tues.)	<u>East Lynne</u> (matinee) <u>Roanoke</u>	Robson Theater Co.
Sept. 19 (Wed.)	<u>The Inventor</u> (matinee)	Robson Theater Co.
Sept. 20 (Thurs.)	<u>Cast Adrift</u>	Robson Theater Co.

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Sept. 22 (Sat.)	<u>The Man o' Warsman</u> (matinee) <u>The Man o' Warsman</u>	
Sept. 24 (Mon.)	<u>Roanoke</u> (matinee) <u>The Slaves of Russia</u>	Robson Theater Co.
Sept. 25 (Tues.)	<u>Cupid</u> (matinee) <u>Cast Adrift</u>	Robson Theater Co.
Sept. 26 (Wed.)	boxing	
Sept. 28 & 29 (Fri. & Sat.)	- three performances	
	<u>The Sorrows of Satan</u>	William A. Brady
Oct. 1 (Mon.)	<u>Sherlock Holmes</u>	Charles Frohman
Oct. 2 (Tues.)	minstrels (matinee) minstrels	Al G. Field
Oct. 3 (Wed.)	<u>The Belle of New York</u>	Beulah Dodge
Oct. 5 (Fri.)	<u>Mistakes Will Happen</u>	Charles Dickson
Oct. 8 (Mon.)	<u>A Guilty Wife</u>	Peruchi-Beldeni Co.
Oct. 9 (Tues.)	<u>The Prince in Rags</u> (matinee) <u>A Western Romance</u>	Peruchi-Beldeni Co.
Oct. 10 (Wed.)	<u>A Guilty Wife</u> (matinee) <u>The Heart of Paris</u>	Peruchi-Beldeni Co.
Oct. 11 (Thurs.)	<u>Two Orphans</u> (matinee) <u>A Georgia Cracker</u>	Peruchi-Beldeni Co.
Oct. 12 (Fri.)	<u>A Georgia Cracker</u> (matinee) <u>Two Orphans</u>	Peruchi-Beldeni Co.
Oct. 13 (Sat.)	<u>Zaza</u> (matinee) <u>Zaza</u>	Charles Frohman

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Oct. 18 (Thurs.)	<u>The Gladiator</u> (matinee) <u>Richard, the Lion Hearted</u>	Robert Downing
Oct. 19 & 20 (Fri. & Sat.)	- three performances	
	<u>Private John Allen</u>	Charles B. Hanford
Oct. 27 (Sat.)	<u>Prisoner of Zenda</u> (matinee) <u>Prisoner of Zenda</u>	Daniel Frohman
Oct. 29 & 30 (Mon. & Tues.)	- three performances	
	<u>The Christian</u>	Liebler & Co.
Nov. 5 (Mon.)	<u>Credit Lorraine</u>	Braunig Co.
Nov. 6 (Tues.)	<u>Under the City Lamps</u> (matinee) <u>The Secret Enemy</u>	Braunig Co.
Nov. 7 (Wed.)	<u>The Iron Master</u> (matinee) <u>A Social Highwayman</u>	Braunig Co.
Nov. 8 (Thurs.)	<u>Soldier's Sweetheart</u> (matinee) <u>Friends</u>	Braunig Co.
Nov. 9 (Fri.)	<u>Lights and Shadows</u> (matinee) <u>Just Before Dawn</u>	Braunig Co.
Nov. 10 (Sat.)	concert (matinee) concert	Innes & band
Nov. 12 (Mon.)	<u>A Modern St. Anthony and</u> <u>Pygmalion and Galatea</u> (matinee) <u>Midsummer Night's Dream</u>	Louis James & Kathryn Kidder
Nov. 13 (Tues.)	<u>The Night of the 4th</u>	Mathews & Bulger
Nov. 14 (Wed.)	boxing	

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Nov. 16 (Fri.)	minstrels	Rusco & Holland
Nov. 17 (Sat.)	<u>Rupert of Hentzau</u> (matinee) <u>Rupert of Hentzau</u>	Howard Gould
Nov. 19 (Mon.)	concert	Fairman's Band
Nov. 20 (Tues.)	boxing	
Nov. 21 (Wed.)	<u>Shooting the Chute</u> (matinee) <u>Shooting the Chute</u>	Murray & Mack
Nov. 22 (Thurs.)	<u>A Milk White Flag</u>	(by Charles A. Hoyt)
Nov. 23 & 24 (Fri. & Sat.)	- three performances <u>Too Rich to Marry</u>	
Nov. 26 (Mon.)	<u>Town Topics</u>	W. H. Mack
Nov. 28 (Wed.)	<u>The Rounders</u>	Thomas Q. Seabrooke
Nov. 29 (Thurs.)	<u>The Fatal Card</u> (matinee) <u>The Fatal Card</u>	Klimt-Hearn Co.
Nov. 30 (Fri.)	<u>Spider and Fly</u>	(by M. B. Leavitt)
Dec. 1 (Sat.)	<u>Spider and Fly</u> (matinee) <u>Spider and Fly</u>	(by M. B. Leavitt)
Dec. 3 (Mon.)	<u>A Nutmeg Match</u>	Klimt-Hearn Co.
Dec. 4 (Tues.)	<u>An Innocent Sinner</u> (matinee) <u>The Commodore</u>	Klimt-Hearn Co.
Dec. 5 (Wed.)	<u>The Commodore</u> (matinee) <u>Trilby</u>	Klimt-Hearn Co.
Dec. 6 (Thurs.)	<u>A Nutmeg Match</u> (matinee) <u>The Diamond Breaker</u>	Klimt-Hearn Co.
Dec. 7 (Fri.)	<u>Trilby</u> (matinee) <u>An Innocent Sinner</u>	Klimt-Hearn Co.

DATE	PERFORMANCE	COMPANY OR STAR
1900		
Dec. 8 (Sat.)	<u>The Power of Gold</u> (matinee) <u>Kidnapped</u>	Klimt-Hearn Co.
Dec. 10 (Mon.)	<u>The Captain's Mate</u>	Mabel Paige
Dec. 11 (Tues.)	<u>Jack's Sweetheart</u> (matinee) <u>The Prisoner of Algiers</u>	Mabel Paige
Dec. 12 (Wed.)	<u>Barbara Frietchie</u>	Effie Ellsler
Dec. 13 (Thurs.)	<u>The Prisoner of Algiers</u> (matinee) <u>Jack's Sweetheart</u>	Mabel Paige
Dec. 14 (Fri.)	<u>The Captain's Mate</u> (matinee) <u>The Pearl of Savoy</u>	Mabel Paige
Dec. 15 (Sat.)	<u>Tom Sawyer</u> (matinee) <u>The Brand of Cain</u>	Mabel Paige
Dec. 18 (Tues.)	<u>A Runaway Girl</u>	Arthur Dunn
Dec. 19 (Wed.)	<u>Other People's Money</u>	Hennessy LeRoyle
Dec. 20 (Thurs.)	variety	Black Patti Troubadors
Dec. 21 (Fri.)	<u>Nathan Hale</u>	(by Clyde Fitch)
Dec. 22 (Sat.)	<u>The Bowery after Dark</u> (matinee) <u>The Bowery after Dark</u>	Terry McGovern
Dec. 25 (Tues.)	<u>A Midnight Bell</u> (matinee) <u>A Midnight Bell</u>	(by Charles A. Hoyt)
Dec. 28 (Fri.)	<u>What Happened to Jones?</u>	(by Geo. Broadhurst)
Dec. 31 (Mon.)	<u>The Prince of Russia</u>	Aubrey Stock Co.

DATE	PERFORMANCE	COMPANY OR STAR
1901		
Jan. 1 (Tues.)	<u>Lost in New York</u> (matinee) <u>Weuns of Tennessee</u>	Aubrey Stock Co.
Jan. 2 (Wed.)	<u>The Red, White and Blue</u> (matinee) <u>For Love of a Woman</u>	Aubrey Stock Co.
Jan. 3 (Thurs.)	<u>Secret Service</u>	(by William Gillette)
Jan. 4 (Fri.)	<u>For Love of a Woman</u> (matinee) <u>The Prince of Russia</u>	Aubrey Stock Co.
Jan. 5 (Sat.)	<u>The Land of the Living</u> (matinee) <u>Lost in New York</u>	Aubrey Stock Co.
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Jan. 9 & 10 (Wed. & Thurs.)	- three performances	
	<u>When We Were Twenty-One</u>	George Clarke
Jan. 11 & 12 (Fri. & Sat.)	- three performances	
	<u>The Three Musketeers</u>	Harry Glazier
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Jan. 14 (Mon.)	boxing	
Jan. 15 (Tues.)	<u>Prince Otto</u>	Otis Skinner
Jan. 16 (Wed.)	<u>King of the Opium Ring</u>	(by Blancey & Taylor)
Jan. 17 (Thurs.)	minstrels	Barlow
Jan. 18 (Fri.)	<u>The Greatest Thing in the World</u>	Sarah LeMoyne
Jan. 19 (Sat.)	<u>Why Smith Left Home</u> (matinee) <u>Why Smith Left Home</u>	(by Geo. Broadhurst)
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Jan. 21 (Mon.)	<u>More than Queen</u>	Blanche Walsh

DATE	PERFORMANCE	COMPANY OR STAR
1901		
Jan. 22 (Tues.)	<u>My Daughter-in-Law</u>	Miss Marion Converse
Jan. 23 (Wed.)	<u>A Young Wife</u> (matinee) <u>A Young Wife</u>	Frank Tannehill, Jr.
Jan. 24 & 25 (Thurs. & Fri.)	- three performances	
	<u>The Evil Eye</u>	Charles H. Yale
Jan. 26 (Sat.)	<u>The Highwayman</u> (matinee) <u>The Highwayman</u>	(by DeKoven & Smith)
Jan. 29 (Tues.)	<u>Mary Stuart</u> (matinee) <u>King John</u>	Modjeska
Jan. 30 (Wed.)	<u>The Man from Mexico</u>	Geo. Boniface, Jr.
Feb. 4 (Mon.)	<u>In Darkest Russia</u>	Una Clayton & Co.
Feb. 5 (Tues.)	<u>Miss Roarer</u> (matinee) <u>Why Jones Left Home</u>	Una Clayton & Co.
Feb. 6 (Wed.)	<u>Why Jones Left Home</u> (matinee) <u>A Waif of New York</u>	Una Clayton & Co.
Feb. 7 (Thurs.)	<u>A Waif of New York</u> (matinee) <u>A Mid-Night Masquerade</u>	Una Clayton & Co.
Feb. 8 (Fri.)	<u>The Sultan's Daughter</u> (matinee) <u>Vaudeville</u>	Una Clayton & Co.
Feb. 9 (Sat.)	<u>Robin Hood</u> (matinee) <u>The Viceroy</u>	The Bostonians
Feb. 11 (Mon.)	<u>The Last of his Race</u>	Clarke & Prince
Feb. 12 (Tues.)	<u>Madge Smith, Attorney</u>	May Irwin
Feb. 13 & 14 (Wed. & Thurs.)	- three performances	
	<u>Quo Vadis</u>	(dram. by Stanley Strange)

DATE	PERFORMANCE	COMPANY OR STAR
1901		
Feb. 15 (Fri.)	<u>Because She Loved Him So</u>	(by William Gillette)
Feb. 16 (Sat.)	<u>A Trip to Coontown</u>	Cole & Johnson
Feb. 18 (Mon.)	<u>The Councillor's Wife</u>	Eric Hope
Feb. 19 (Tues.)	<u>Papa's Wife</u>	Anna Held
Feb. 22 (Fri.)	<u>Watch on the Rhine</u> (matinee)	
	<u>Watch on the Rhine</u>	Al H. Wilson
Feb. 23 (Sat.)	<u>The Ameer</u>	Frank Daniels
Feb. 26 (Tues.)	minstrels (matinee) minstrels	Primrose & Dockstader
Feb. 27 (Wed.)	boxing	
Feb. 28 (Thurs.)	magic act (matinee) magic act	Hermann
March 4 (Mon.)	boxing	
March 5 (Tues.)	minstrels	
March 9 (Sat.)	<u>The Burgomaster</u> (matinee) <u>The Burgomaster</u>	Gus V. Weinberg
March 11 (Mon.)	<u>Finnegan's Luck</u>	Peters Comedy Co.
March 12 (Tues.)	<u>Wanted, a Papa</u> (matinee) <u>Muggs' Landing</u>	Peters Comedy Co.
March 13 (Wed.)	<u>A Booming Town</u> (matinee) <u>The King of Liars</u>	Peters Comedy Co.
March 14 (Thurs.)	minstrels	Gorton's Co.

DATE	PERFORMANCE	COMPANY OR STAR
1901		
March 15 (Fri.)	<u>Finnegan's Luck</u> (matinee) <u>A Dashing Widow</u>	Peters Comedy Co.
March 16 (Sat.)	<u>Muggs' Landing</u> (matinee) <u>Mistaken</u>	Peters Comedy Co.
March 18 - 21 (Mon. - Thurs.)	- eight performances trained animal act	Van Vracken
March 22 (Fri.)	boxing	
March 25 (Mon.)	<u>The Devil's Auction</u>	Charles H. Yale
March 26 (Tues.)	<u>Prince Pro Tem</u> (matinee) <u>Prince Pro Tem</u>	Packard Opera Co.
March 30 (Sat.)	<u>Heart and Sword</u> (matinee) <u>Heart and Sword</u>	Walker Whiteside
April 1 (Mon.)	<u>Forgiven</u>	Crescent Stock Co.
April 2 (Tues.)	<u>My Partner</u> (matinee) <u>Why Jones Left Home</u>	Crescent Stock Co.
April 3 (Wed.)	<u>Queen's Evidence</u>	Crescent Stock Co.
April 4 (Thurs.)	<u>East Lynne</u> (matinee) <u>The Circus Girl</u>	Crescent Stock Co.
April 5 (Fri.)	<u>Master and Man</u>	Crescent Stock Co.
April 6 (Sat.)	<u>Rip Van Winkle</u> (matinee) <u>Captain Racket</u>	Crescent Stock Co.
April 8 (Mon.)	<u>7-20-8</u>	local production
April 10 (Wed.)	<u>Brown's in Town</u> (matinee) <u>Brown's in Town</u>	
April 11 (Thurs.)	boxing	

DATE	PERFORMANCE	COMPANY OR STAR
1901		
April 16 (Tues.)	<u>My Friend from India</u> (matinee) <u>My Friend from India</u>	Rice Comedy Co.
April 23 (Tues.)	<u>Richelieu</u>	local production
May 3 (Wed.)	<u>Tis He</u>	Harris, Truehart & Mackey
Aug. 5 (Mon.)	boxing	
Sept. 2 (Mon.)	<u>Rudolph and Adolph</u>	Mason and Mason
Sept. 5 (Thurs.)	boxing	
Sept. 6 (Fri.)	<u>Becky Sharpe</u> (matinee) <u>Becky Sharpe</u>	Gertrude Coghlan
Sept. 7 (Sat.)	<u>McFadden's Row of Flats</u> (matinee) <u>McFadden's Row of Flats</u>	
Sept. 14 (Sat.)	<u>The Idol's Eye</u> (matinee) <u>The Idol's Eye</u>	Boston Lyric Co.
Sept. 16 (Mon.)	<u>Peg Woffington</u>	Eugenie Blair
Sept. 17 (Tues.)	boxing	
Sept. 18 (Wed.)	<u>Shooting the Chutes</u> (matinee) <u>Shooting the Chutes</u>	Murray & Mack
Sept. 20 (Fri.)	<u>Alvin Joslin</u> (matinee) <u>Alvin Joslin</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1901		
Sept. 25 (Wed.)	variety (matinee) variety	Black Patti & Co.
Sept. 27 (Fri.)	boxing	
Sept. 30 (Mon.)	<u>Prisoner of Zenda</u>	Harry Leighton
Oct. 1 (Tues.)	<u>Prisoner of Zenda</u> (matinee) <u>Rupert of Hentzau</u>	Harry Leighton
Oct. 4 & 5 (Fri. & Sat.)	- three performances <u>Sweet Clover</u>	Adelaide Thurston
Oct. 10 (Thurs.)	<u>East Lynne</u> (matinee) <u>East Lynne</u>	Leah Lessi
Oct. 11 (Fri.)	minstrels (matinee) minstrels	Al G. Field
Oct. 14 (Mon.)	<u>Richard Carvel</u> (matinee) <u>Richard Carvel</u>	Andrew Robson
Oct. 15 (Tues.)	<u>A Stranger in a Strange Land</u>	(by Wilmer & Vincent)
Oct. 16 & 17 (Wed. & Thurs.)	- three performances <u>A Poor Relation</u>	(by Sol Smith Russell)
Oct. 18 & 19 (Fri. & Sat.)	- three performances <u>The Sorrows of Satan</u>	Wm. A. Brady
Oct. 21 (Mon.)	<u>King John</u>	R. D. McLean & Odette Tyler
Oct. 22 (Tues.)	<u>The School for Scandal</u> (matinee) <u>Coriolanus</u>	McLean & Tyler
Oct. 23 (Wed.)	<u>Hamlet</u>	Creston Clarke

DATE	PERFORMANCE	COMPANY OR STAR
1901		
Oct. 24 (Thurs.)	<u>Lady Huntsworth's</u> <u>Experiment</u>	Hilda Spong
Oct. 26 (Sat.)	<u>Wanted, a Family</u> (matinee) <u>Wanted, a Family</u>	Guy Woodward
Oct. 29 (Tues.)	<u>The Little Minister</u> (matinee) <u>The Little Minister</u>	Frances Stevens
Oct. 30 (Wed.)	<u>Taming of the Shrew</u> (matinee) <u>Taming of the Shrew</u>	Charles B. Hanford
Nov. 1 & 2 (Fri. & Sat.)	- three performances <u>Foxy Grandpa</u>	Hart & Demar
Nov. 4 & 5 (Mon. & Tues.)	- three performances <u>The Pride of Jennico</u>	
Nov. 6 (Wed.)	<u>The Mountebank</u>	Frederick B. Warde
Nov. 7 (Thurs.)	burlesque: <u>Romeo and</u> <u>Juliet</u>	local production
Nov. 8 (Fri.)	burlesque: <u>Romeo and</u> <u>Juliet</u>	local production
Nov. 9 (Sat.)	<u>Merchant of Venice</u> (matinee) <u>Henry VIII</u>	Louis James & Modjeska
Nov. 11 & 12 (Mon. & Tues.)	- three performances <u>Way Down East</u>	William A Brady
Nov. 13 (Wed.)	<u>The Gay Mr. Goldstein</u> (matinee) <u>The Gay Mr. Goldstein</u>	Keogh & Boniface
Nov. 14 (Thurs.)	<u>Don Caesar's Revenge</u>	Punch Robertson

DATE	PERFORMANCE	COMPANY OR STAR
1901		
Nov. 15 (Fri.)	<u>Don Caesar's Revenge</u> (matinee)	
Nov. 16 (Sat.)	<u>Man in the Iron Mask</u> <u>Man in the Iron Mask</u> (matinee) <u>The Queen's Messenger</u>	Punch Robertson Punch Robertson
Nov. 18 (Mon.)	<u>Nathan Hale</u> (matinee) <u>Nathan Hale</u>	Howard Kyle
Nov. 19 (Tues.)	<u>A Day and a Night</u>	(by Charles A. Hoyt)
Nov. 23 (Sat.)	<u>The Little Vagrants</u> (matinee) <u>The Little Vagrants</u>	
Nov. 25 (Mon.)	<u>Little Miss Military</u>	Una Clayton & Co.
Nov. 26 (Tues.)	<u>A Runaway Girl</u>	Arthur Dunn
Nov. 27 (Wed.)	<u>Nell Gwynne</u>	Una Clayton & Co.
Nov. 28 (Thurs.)	<u>A Little Detective</u> (matinee) <u>Dangers of New York</u>	Una Clayton & Co.
Nov. 29 (Fri.)	<u>The Middleman</u>	Una Clayton & Co.
Nov. 30 (Sat.)	<u>A Midnight Masquerade</u> (matinee) <u>A Persian Princess</u>	Una Clayton & Co.
Dec. 4 (Wed.)	<u>The Wrong Mr. Wright</u>	(by Geo. Broadhurst)
Dec. 5 (Thurs.)	<u>When We Were Twenty-One</u> (matinee) <u>When We Were Twenty-One</u>	
Dec. 6 (Fri.)	<u>The Charity Ball</u>	Baldwin-Melville
Dec. 7 (Sat.)	<u>A Young Wife</u> (matinee) <u>Reaping the Whirlwind</u>	Baldwin-Melville

DATE	PERFORMANCE	COMPANY OR STAR
1901 - 1902		
Dec. 11 (Wed.)	<u>The Belle of New York</u>	Edward J. Connelly
Dec. 13 (Fri.)	<u>Forget Me Not</u>	Rose Coghlan
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Dec. 16 (Mon.)	<u>The Devil's Web</u>	Baldwin-Melville
Dec. 17 (Tues.)	<u>Foxy Quiller</u>	Jerome Sykes
Dec. 18 (Wed.)	<u>The Charity Ball</u> (matinee) <u>The Black Flag</u>	Baldwin-Melville
Dec. 19 (Thurs.)	<u>The Banker's Daughter</u> (matinee) <u>Louisiana</u>	Baldwin-Melville
Dec. 20 (Fri.)	<u>Reaping the Whirlwind</u> (matinee) <u>A Young Wife</u>	Baldwin-Melville
Dec. 21 (Sat.)	<u>David Garrick</u> (matinee) <u>777</u>	Baldwin-Melville
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Dec. 25 (Wed.)	<u>Human Hearts</u> (matinee) <u>Human Hearts</u>	
Dec. 26 (Thurs.)	<u>Uncle Josh Spruceby</u> (matinee) <u>Uncle Josh Spruceby</u>	
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Dec. 30 (Mon.)	<u>Monte Cristo</u>	James O'Neill
Dec. 31 (Tues.)	<u>The Henrietta</u>	Stuart Robson
Jan. 1 (Wed.)	<u>Railroad Jack</u> (matinee) <u>Railroad Jack</u>	
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Jan. 7 (Tues.)	<u>Sag Harbor</u> (matinee) <u>Sag Harbor</u>	(by James A. Herne)
Jan. 8 (Wed.)	<u>In the Palace of the King</u>	Viola Allen

DATE	PERFORMANCE	COMPANY OR STAR
1902		
Jan. 10 (Fri.)	concert	Mme. Lillian Nordica
Jan. 13 (Mon.)	<u>Ten Nights in a Barroom</u> (matinee) <u>Ten Nights in a Barroom</u>	
Jan. 14 (Tues.)	<u>The Continental Dragoon</u>	local production
Jan. 17 & 18 (Fri. & Sat.)	- three performances <u>The Watch on the Rhine</u>	Al H. Wilson
Jan. 20 (Mon.)	magic act (matinee) magic act	Hermann
Jan. 21 (Tues.)	<u>Miss Bob White</u>	
Jan. 22 (Wed.)	minstrels	Richards & Pringle
Jan. 24 & 25 (Fri. & Sat.)	- three performances <u>The Evil Eye</u>	
Jan. 27 (Mon.)	<u>Dr. Jekyll and Mr. Hyde</u>	Daniel Bandmann
Jan. 28 (Tues.)	<u>Othello</u>	Daniel Bandmann
Jan. 29 (Wed.)	<u>Merchant of Venice</u> (matinee) <u>Richelieu</u>	Daniel Bandmann
Jan. 31 (Fri.)	<u>The Old Homestead</u>	Denman Thompson
Feb. 3 (Mon.)	<u>Esmeralda</u>	Una Clayton & Co.
Feb. 4 (Tues.)	<u>The French Ball</u>	Una Clayton & Co.
Feb. 5 (Wed.)	<u>Nell Gwynne</u> (matinee) <u>Dangers of New York</u>	Una Clayton & Co.
Feb. 6 (Thurs.)	<u>Arizona</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1902		
Feb. 7 (Fri.)	<u>Under Two Flags</u>	Una Clayton & Co.
Feb. 8 (Sat.)	<u>Little Miss Military</u> (matinee) variety	Una Clayton & Co.
Feb. 11 (Tues.)	concert (matinee) concert	John Philip Sousa
Feb. 12 (Wed.)	<u>The Governor's Son</u>	The Four Cohans
Feb. 13 (Thurs.)	<u>Molly Pitcher</u>	Kathryn Kidder
Feb. 14 & 15 (Fri. & Sat.)	- three performances hypnotist act	Boone Yaki
Feb. 17 (Mon.)	<u>Reaping the Harvest</u> (matinee) <u>Reaping the Harvest</u>	
Feb. 18 (Tues.)	<u>Floradora</u>	
Feb. 21 (Fri.)	<u>Faust</u> (matinee) <u>Faust</u>	Lewis Morrison
Feb. 24 (Mon.)	<u>Finnegan's Ball</u> (matinee) <u>Finnegan's Ball</u>	(by Kearney & Ryan)
Feb. 26 (Wed.)	variety	Whitman Sisters
Feb. 28 (Fri.)	<u>Sweet Clover</u> (matinee) <u>Sweet Clover</u>	Adelaide Thurston
March 1 (Sat.)	<u>Janice Meredith</u>	Mary Mannering
March 3 (Mon.)	<u>The Casino Girl</u>	
March 4 (Tues.)	minstrels (matinee) minstrels	Haverly

DATE	PERFORMANCE	COMPANY OR STAR
1902		
March 7 (Fri.)	<u>The Burgomaster</u>	Herbert Cawthorn
March 10 (Mon.)	<u>El Capitan</u>	Grau Opera Co.
March 11 (Tues.)	<u>Isle of Champagne</u>	Grau Opera Co.
March 12 (Wed.)	<u>El Capitan</u> (matinee) <u>Bohemian Girl</u>	Grau Opera Co.
March 13 (Thurs.)	<u>Wang</u>	Grau Opera Co.
March 14 (Fri.)	<u>Martha</u>	Grau Opera Co.
March 15 (Sat.)	<u>Wang</u> (matinee) <u>Dorothy</u>	Grau Opera Co.
March 17 (Mon.)	<u>Nell Gwynne</u>	Spooner Co.
March 18 (Tues.)	<u>Pearl of Savoy</u> (matinee) <u>Romance of a Poor</u> <u>Young Man</u>	Spooner Co.
March 19 (Wed.)	<u>Last of the Seminoles</u>	Spooner Co.
March 20 (Thurs.)	<u>East Lynne</u> (matinee) <u>Ben Bolt</u>	Spooner Co.
March 21 (Fri.)	<u>Camille</u>	Spooner Co.
March 22 (Sat.)	<u>Two Orphans</u> (matinee) <u>A Lawyer's Wedding</u>	Spooner Co.
March 24 (Mon.)	<u>Lost in Egypt</u>	Harris-Parkinson
March 25 (Tues.)	<u>In the Name of the Czar</u>	Harris-Parkinson
March 26 (Wed.)	<u>Hazel Kirke</u> (matinee) <u>Secret Enemy</u>	Harris-Parkinson
March 27 (Thurs.)	<u>The Bondman</u>	Harris-Parkinson
March 28 (Fri.)	<u>Why Jones Left Home</u>	Harris-Parkinson

DATE	PERFORMANCE	COMPANY OR STAR
1902		
March 29 (Sat.)	<u>Peck's Bad Boy</u> (matinee) <u>John Martin's Secret</u>	Harris-Parkinson
March 31 (Mon.)	<u>The Comforts of Home</u>	local production
April 1 (Tues.)	concert	Hawaiian Glee Club
April 2 (Wed.)	<u>Powhatan</u>	
April 3 (Thurs.)	<u>Powhatan</u> (matinee)	
April 4 (Fri.)	<u>Widow Jones</u>	May Irwin
April 7 (Mon.)	<u>Wheel of Fate</u>	Robson Theater Co.
April 8 (Tues.)	<u>Jason Joskins</u> (matinee) <u>On the Eastern Shore</u>	Robson Theater Co.
April 9 (Wed.)	<u>My Uncle from Japan</u>	Robson Theater Co.
April 10 (Thurs.)	<u>Davy Crockett</u> (matinee) <u>Roanoke</u>	Robson Theater Co.
April 11 (Fri.)	<u>A Romance of the South</u>	Robson Theater Co.
April 12 (Sat.)	<u>Roanoke</u> (matinee) <u>Heroes of '98</u>	Robson Theater Co.
April 24 (Thurs.)	<u>Hello Bill</u> (matinee) <u>Hello Bill</u>	(by Goodhue)
April 30 (Wed.)	lecture: "The Twentieth Century Woman"	John Temple Graves
Aug. 29 (Fri.)	<u>Chris and Lena</u>	Pete Baker
Sept. 5 (Fri.)	<u>McFadden's Row of Flats</u> (matinee) <u>McFadden's Row of Flats</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1902		
Sept. 10 (Wed.)	<u>Old Innocence</u>	Tim Murphy
Sept. 11 (Thurs.)	<u>The Telephone Girl</u> (matinee)	
	<u>The Telephone Girl</u>	Joe Kane
Sept. 13 (Sat.)	<u>The Devil's Auction</u> (matinee)	
	<u>The Devil's Auction</u>	Charles H. Yale
Sept. 19 (Fri.)	<u>A Night on Broadway</u> (matinee)	
	<u>A Night on Broadway</u>	Murray & Mack
Sept. 24 (Wed.)	<u>Human Hearts</u> (matinee) <u>Human Hearts</u>	
Sept. 30 (Tues.)	<u>On the Quiet</u> (matinee) <u>On the Quiet</u>	(by Augustus Thomas)
Oct. 1 (Wed.)	<u>A Stranger in New York</u> (matinee)	
	<u>A Stranger in New York</u>	(by Charles A. Hoyt)
Oct. 2 (Thurs.)	<u>A Trip to Chinatown</u> (matinee)	
	<u>A Trip to Chinatown</u>	(by Charles A. Hoyt)
Oct. 3 (Fri.)	variety (matinee) variety	Black Patti
Oct. 4 (Sat.)	<u>Unorma</u> (matinee) <u>Unorma</u>	Mrs. Brune
Oct. 6 (Mon.)	<u>A Hot Old Time</u> (matinee) <u>A Hot Old Time</u>	
Oct. 8 (Wed.)	minstrels (matinee) minstrels	Al G. Field

DATE	PERFORMANCE	COMPANY OR STAR
1902		
Oct. 10 (Fri.)	<u>A Colonial Girl</u> (matinee) <u>A Colonial Girl</u>	Bertha Creighton
Oct. 14 & 15 (Tues. & Wed.)	- three performances	
	<u>Wizard of the Nile</u>	
Oct. 16 (Thurs.)	<u>Taming of the Shrew</u> (matinee)	
	<u>Much Ado about Nothing</u>	Charles B. Hanford
Oct. 17 (Fri.)	<u>Carmen</u>	Rose Cecilia Shay
Oct. 18 (Sat.)	<u>Miss Simplicity</u>	Frank Daniels
Oct. 20 (Mon.)	minstrels	local production
Oct. 21 (Tues.)	<u>Life's Great Lesson</u>	Freda Gallick
Oct. 22 (Wed.)	<u>Janice Meredith</u> (matinee) <u>Janice Meredith</u>	Bonnelli & Stahl
Oct. 23 (Thurs.)	<u>The Tyranny of Tears</u> (matinee)	
	<u>The Tyranny of Tears</u>	Paul Gilmore
Oct. 24 (Fri.)	<u>At Cozy Corners</u> (matinee) <u>At Cozy Corners</u>	Adelaide Thurston
Oct. 27 (Mon.)	<u>Lord Strathmore</u> (matinee) <u>Lord Strathmore</u>	Virginia D. Trescott
Oct. 30 (Thurs.)	minstrels (matinee) minstrels	Quinlan & Wall
Oct. 31 (Fri.)	<u>The Auctioneer</u>	David Warfield
Nov. 3 (Mon.)	<u>On the Verge of Ruin</u>	Gagnon-Pollock
Nov. 4 (Tues.)	<u>Runaway Wife</u> (matinee) <u>A Sleeping City</u>	Gagnon-Pollock

DATE	PERFORMANCE	COMPANY OR STAR
1902		
Nov. 5 (Wed.)	<u>A Stage Struck Girl</u>	Gagnon-Pollock
Nov. 6 (Thurs.)	<u>Brother against Brother</u> (matinee) <u>Harry Tracy</u>	Gagnon-Pollock
Nov. 7 (Fri.)	<u>The Messenger Boy</u>	Frank Deshon
Nov. 8 (Sat.)	<u>Sappho</u> (matinee) <u>The James Boys</u>	Gagnon-Pollock
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Nov. 10 & 11 (Mon. & Tues.)	- three performances	
	<u>A Normandy Wedding</u>	Grace Cameron
Nov. 12 (Wed.)	<u>A Woman's Power</u>	Bonnair Price Co.
Nov. 13 (Thurs.)	<u>North Carolina Folks</u> (matinee) <u>Life in New York</u>	Bonnair Price Co.
Nov. 14 (Fri.)	<u>Maud Miller</u>	Bonnair Price Co.
Nov. 15 (Sat.)	<u>The Two Orphans</u> (matinee) <u>The Two Orphans</u>	Kate Claxton
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Nov. 17 (Mon.)	recital	Herr Dippell
Nov. 18 (Tues.)	<u>San Toy</u>	
Nov. 19 (Wed.)	<u>The Tempest</u>	Frederick Warde & Louis James
Nov. 20 (Thurs.)	<u>The Cowboy and the Lady</u>	S. Miller Kent
Nov. 21 (Fri.)	lecture: "The South"	Thomas E. Watson
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Nov. 25 (Tues.)	<u>The Man from Mexico</u> (matinee) <u>The Man from Mexico</u>	(by Du Souchet)
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Dec. 2 (Tues.)	<u>The Gay Lord Quex</u> (matinee) <u>The Gay Lord Quex</u>	Sylvia Lynden

DATE	PERFORMANCE	COMPANY OR STAR
1902 - 1903		
Dec. 8 (Mon.)	<u>The Second Mrs. Tanqueray</u> (matinee)	Rose Coghlan
	<u>The Second Mrs. Tanqueray</u>	
Dec. 10 (Tues.)	<u>Nathan Hale</u> (matinee) <u>Laughter and Lies</u>	Howard Kyle
Dec. 12 (Fri.)	<u>The White Slave</u> (matinee) <u>The White Slave</u>	(by Bartley Campbell)
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Dec. 18 (Thurs.)	<u>David Harum</u>	William H. Crane
Dec. 19 & 20 (Fri. & Sat.) - three performances		
	<u>When We Were Twenty-One</u>	
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Dec. 22 (Mon.)	<u>A Jolly American Tramp</u> (matinee)	
	<u>A Jolly American Tramp</u>	
Dec. 23 (Tues.)	minstrels (matinee) minstrels	Hi Henry
Dec. 25 (Thurs.)	<u>Among Those Present</u>	Sarah C. LeMoyne
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Dec. 29 (Mon.)	<u>A Mountain Waif</u>	Mabel Paige
Dec. 30 (Tues.)	<u>Outpost</u> (matinee) <u>A Girl from the West</u>	Mabel Paige
Dec. 31 (Wed.)	<u>Carmen</u>	Mabel Paige
Jan. 1 (Thurs.)	<u>A Country Girl</u> (matinee) <u>Roxana's Claim</u>	Mabel Paige
Jan. 2 (Fri.)	<u>A Brother's Sin</u>	Mabel Paige
Jan. 3 (Sat.)	<u>Triss</u> (matinee) <u>Under Two Flags</u>	Mabel Paige
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Jan. 5 (Mon.)	<u>Jesse James</u>	Mabel Paige

DATE	PERFORMANCE	COMPANY OR STAR
1903		
Jan. 6 (Tues.)	<u>Sherlock Holmes</u>	Kelcey & Shannon
Jan. 8 (Thurs.)	<u>Lazarre</u>	Otis Skinner
Jan. 12 (Mon.)	<u>The Village Postmaster</u> (matinee) <u>The Village Postmaster</u>	
Jan. 13 (Tues.)	concert (matinee) concert	Creatore & Band
Jan. 17 (Sat.)	<u>Peck's Bad Boy</u> (matinee) <u>Peck's Bad Boy</u>	
Jan. 19 (Mon.)	<u>The Comedy of Errors</u>	Stuart Robson
Jan. 20 (Tues.)	<u>The Princess of Patches</u>	Tolson Stock Co.
Jan. 21 (Wed.)	<u>My Uncle</u> (matinee) <u>The Virginian</u>	Tolson Stock Co.
Jan. 22 (Thurs.)	<u>The Gambler's Sweetheart</u>	Tolson Stock Co.
Jan. 23 (Fri.)	<u>A Man from Kokomo</u> (matinee) <u>A Romance of the</u> <u>Adirondacks</u>	Tolson Stock Co.
Jan. 24 (Sat.)	<u>Fanchon the Cricket</u> (matinee) <u>The Widow and the Fool</u>	Tolson Stock Co.
Jan. 26 (Mon.)	minstrels	local production
Jan. 27 (Tues.)	<u>Alice in Wonderland</u>	local production
Jan. 28 (Wed.)	<u>The Manxman</u>	James O'Neill
Jan. 29 (Thurs.)	<u>An Eye for an Eye</u> (matinee) <u>An Eye for an Eye</u>	Kathryn Kidder
Jan. 30 (Fri.)	<u>When Knighthood Was</u> <u>in Flower</u>	Effie Ellsler

DATE	PERFORMANCE	COMPANY OR STAR
1903		
Feb. 2 (Mon.)	<u>Audrey</u>	Eleanor Robson
Feb. 3 (Tues.)	magic act	Hermann
Feb. 4 (Wed.)	<u>Old Innocence</u>	Tim Murphy
Feb. 5 (Thurs.)	minstrels (matinee) minstrels	Richards & Pringle
Feb. 6 (Fri.)	<u>The Prince of Tatters</u> (matinee) <u>The Prince of Tatters</u>	Al H. Wilson
Feb. 7 (Sat.)	<u>Arizona</u> (matinee) <u>Arizona</u>	
Feb. 9 (Mon.)	<u>A Legal Wrong</u>	Hoyt Comedy Co.
Feb. 10 (Tues.)	<u>London Life</u> (matinee) <u>A Struggle for Gold</u>	Hoyt Comedy Co.
Feb. 11 (Wed.)	<u>The Live Wire</u> (matinee) <u>Two Married Women</u>	Hoyt Comedy Co.
Feb. 12 (Thurs.)	<u>Faust</u> (matinee) <u>Faust</u>	Lewis Morrison
Feb. 12 (Fri.)	<u>A Desperate Chance</u> (matinee) <u>The Field of Honor</u>	Hoyt Comedy Co.
Feb. 14 (Sat.)	<u>The Robber and his Child</u> (matinee) <u>Jesse James</u>	Hoyt Comedy Co.
Feb. 16 (Mon.)	<u>Sins of his Father</u>	Paytons Comedy Co.
Feb. 17 (Tues.)	<u>A Night at Delmonicos</u> (matinee) <u>North Carolina Folks</u>	Paytons Comedy Co.
Feb. 18 (Wed.)	<u>Flirtation</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1903		
Feb. 19 (Thurs.)	<u>Hello, Bill</u> (matinee) <u>Hello, Bill</u>	
Feb. 20 (Fri.)	<u>Kathleen Mavourneen</u> (matinee) <u>Bound by an Oath</u>	Paytons Comedy Co.
Feb. 21 (Sat.)	<u>Lady Audley's Secret</u> (matinee) <u>For her Child's Sake</u>	Paytons Comedy Co.
Feb. 23 (Mon.)	<u>Are You a Mason?</u>	Rice & Wise
Feb. 24 (Tues.)	<u>Alice of Old Vincennes</u> (matinee) <u>Alice of Old Vincennes</u>	Gertrude Coghlan
Feb. 27 (Fri.)	minstrels (matinee) minstrels	Primrose & Dockstader
March 3 (Tues.)	<u>Floradora</u>	
March 6 (Fri.)	<u>Mr. Jolly of Joliet</u>	
March 7 (Sat.)	<u>The Governor's Son</u> (matinee) <u>The Governor's Son</u>	The Four Cohans
March 12 (Thurs.)	<u>Sweet Clover</u> (matinee) <u>Sweet Clover</u>	Otis B. Thayer
March 13 (Fri.)	<u>Richard Carvel</u>	Andrew Robson
March 16 (Mon.)	<u>The Prisoner of Zenda</u> (matinee) <u>The Prisoner of Zenda</u>	Harry Leighton
March 17 (Tues.)	<u>Dolly Varden</u> (matinee) <u>Dolly Varden</u>	Lulu Glaser

DATE	PERFORMANCE	COMPANY OR STAR
1903		
March 19 (Thurs.)	<u>Maid Marian</u>	The Bostonians
March 21 (Sat.)	<u>Foxy Quiller</u> (matinee) <u>Foxy Quiller</u>	Richard Golden
March 23 (Mon.)	<u>Lost in Siberia</u>	Arnold Stock Co.
March 24 (Tues.)	<u>Self Accused</u> (matinee) <u>Midnight in Chinatown</u>	Arnold Stock Co.
March 25 (Wed.)	<u>A Race for a Husband</u> (matinee) <u>The Blue and the Gray</u>	Arnold Stock Co.
March 26 (Thurs.)	<u>The Fatal Wedding</u> (matinee) <u>Life in Greater New York</u>	Arnold Stock Co.
March 27 (Fri.)	<u>The Girl from Virginia</u> (matinee) <u>The Struggles of Life</u>	Arnold Stock Co.
March 28 (Sat.)	<u>An Incubator Kid</u> (matinee) <u>In the Shadow of the Rope</u>	Arnold Stock Co.
April 7 (Tues.)	vaudeville (matinee) vaudeville	Frederick Bowers
April 13 (Mon.)	<u>Dollars and Sense</u>	local production
April 14 (Tues.)	minstrels	William H. West
April 21 (Tues.)	minstrels	local production
April 22 (Wed.)	<u>The Irish Pawnbrokers</u>	Sullivan & Mack
April 25 (Sat.)	<u>Rip Van Winkle</u> (matinee) <u>The Rivals</u>	Joseph Jefferson
May 27 (Wed.)	<u>Tom Thumb Wedding</u>	local production

DATE	PERFORMANCE	COMPANY OR STAR
1903		
May 28 (Thurs.)	<u>Tom Thumb Wedding</u>	local production
Aug. 21 (Fri.)	magic act	Hermann
Aug. 22 (Sat.)	magic act (matinee)	Hermann
Sept. 3 (Thurs.)	<u>McFadden's Row of Flats</u> (matinee) <u>McFadden's Row of Flats</u>	
Sept. 11 & 12 (Fri. & Sat.)	- three performances	
	<u>The Devil's Auction</u>	Charles H. Yale
Sept. 17 (Thurs.)	<u>Pickings from Peck</u> (matinee) <u>Pickings from Peck</u>	Willard Simms
Sept. 18 (Fri.)	<u>The Telephone Girl</u> (matinee) <u>The Telephone Girl</u>	
Sept. 21 (Mon.)	<u>Rudolph and Adolph</u>	Mason & Mason
Sept. 24 (Thurs.)	<u>A Night on Broadway</u> (matinee) <u>A Night on Broadway</u>	Murray & Mack
Sept. 26 (Sat.)	<u>Sweet Jasmine</u> (matinee) <u>Sweet Jasmine</u>	Marie Montagu
Sept. 29 (Tues.)	<u>Human Hearts</u> (matinee) <u>Human Hearts</u>	
Oct. 1 (Thurs.)	<u>A Stranger in New York</u> (matinee) <u>A Stranger in New York</u>	(by Charles Hoyt)
Oct. 2 (Fri.)	<u>A Trip to Chinatown</u> (matinee) <u>A Trip to Chinatown</u>	(by Charles Hoyt)

DATE	PERFORMANCE	COMPANY OR STAR
1903		
Oct. 3 (Sat.)	<u>When Reuben Comes to Town</u> (matinee) <u>When Reuben Comes to Town</u>	
Oct. 5 (Mon.)	<u>The Convict's Daughter</u> (matinee) <u>The Convict's Daughter</u>	
Oct. 6 (Tues.)	<u>Way Down East</u>	William A. Brady
Oct. 8 (Thurs.)	<u>I Pagliacci and</u> <u>Cavalleria Rusticana</u>	Rose C. Shay
Oct. 10 (Sat.)	<u>Thelma</u> (matinee) <u>Thelma</u>	Anna Stoddard
Oct. 13 (Tues.)	minstrels (matinee) minstrels	Al G. Field
Oct. 15 (Thurs.)	<u>The Professor's Love</u> <u>Story</u> (matinee) <u>The Professor's Love</u> <u>Story</u>	Harry Beresford
Oct. 16 (Fri.)	<u>The Light of Other Days</u>	Robert B. Mantell
Oct. 17 (Sat.)	<u>Ghosts</u> (matinee) <u>Ghosts</u>	Alberta Gallatin
Oct. 19 (Mon.)	<u>As You Like It</u>	Elizabeth Kennedy
Oct. 20 (Tues.)	<u>Camille</u> (matinee) <u>As You Like It</u>	Elizabeth Kennedy
Oct. 21 (Wed.)	<u>Why Smith Left Home</u> (matinee) <u>Why Smith Left Home</u>	George Ober
Oct. 22 (Thurs.)	<u>What Happened to Jones?</u> (matinee) <u>The Wrong Mr. Wright</u>	George Ober

DATE	PERFORMANCE	COMPANY OR STAR
1903		
Oct. 23 (Fri.)	variety (matinee) variety	Black Patti
Oct. 24 (Sat.)	<u>Polly Primrose</u> (matinee) <u>Polly Primrose</u>	Adelaide Thurston
Oct. 26 (Mon.)	<u>When Johnny Comes</u> <u>Marching Home</u>	
Oct. 27 (Tues.)	<u>Twelfth Night</u> (matinee) <u>Twelfth Night</u>	Marie Wainwright
Oct. 28 (Wed.)	<u>The Taming of the Shrew</u>	Ada Rehan & Otis Skinner
Nov. 2 (Mon.)	<u>Two Old Cronies</u> (matinee) <u>Two Old Cronies</u>	Wills Company
Nov. 3 (Tues.)	<u>Sweet Sixteen</u> (matinee) <u>Sweet Sixteen</u>	Wills Company
Nov. 4 (Wed.)	<u>The Silver Slipper</u>	
Nov. 5 (Thurs.)	minstrels (matinee) minstrels	
Nov. 6 (Fri.)	<u>The Mummy and the</u> <u>Hummingbird</u>	Paul Gilmore
Nov. 7 (Sat.)	<u>Lady Berinthia's Secret</u> (matinee) <u>Lady Berinthia's Secret</u>	Sarah C. LeMoyne
Nov. 9 (Mon.)	<u>The Two Johns</u> (matinee) <u>The Two Johns</u>	
Nov. 11 (Wed.)	<u>Facing the Music</u>	Henry E. Dixey
Nov. 13 (Fri.)	<u>The Fatal Wedding</u> (matinee) <u>The Fatal Wedding</u>	

DATE	PERFORMANCE	COMPANY OR STAR
1903		
Nov. 14 (Sat.)	<u>The Frisky Mrs. Johnson</u> (matinee) <u>The Frisky Mrs. Johnson</u>	Amelia Bingham
Nov. 16 (Mon.)	<u>A Son of Rest</u> (matinee) <u>A Son of Rest</u>	Nat Wills
Nov. 19 (Thurs.)	<u>The Tyranny of Tears</u> (matinee) <u>The Tyranny of Tears</u>	local production
Nov. 20 (Fri.)	lecture: "The Race Problem"	Ben R. Tillman
Nov. 21 (Sat.)	<u>The Mocking Bird</u> (matinee) <u>The Mocking Bird</u>	
Nov. 25 (Wed.)	minstrels (matinee) minstrels	Ted Faust
Nov. 26 (Thurs.)	<u>Rosemary</u> (matinee) <u>Rosemary</u>	Howard Kyle
Nov. 27 (Fri.)	<u>The Christian</u>	Charles Coburn
Nov. 30 (Mon.)	<u>Alexander the Great</u>	Louis James & Frederick Warde
Dec. 3 (Thurs.)	<u>The Burgomaster</u>	
Dec. 4 (Fri.)	<u>A Chinese Honeymoon</u>	John L. Henshaw
Dec. 8 (Tues.)	minstrels (matinee) minstrels	Quinlan & Wall
Dec. 9 (Wed.)	<u>The Cavalier</u> (matinee) <u>The Cavalier</u>	Charlotte Titzell
Dec. 10 (Thurs.)	<u>Twelfth Night</u>	Viola Allen

DATE	PERFORMANCE	COMPANY OR STAR
1903 - 1904		
Dec. 11 (Fri.)	<u>Gulliver's Travels</u> (matinee) <u>Gulliver's Travels</u>	The Royal Lilliputians
Dec. 12 (Sat.)	<u>The Land o' Cotton</u> (matinee) <u>The Land o' Cotton</u>	
Dec. 18 (Fri.)	minstrels	Charleston Light Dragoons
Dec. 21 (Mon.)	<u>Resurrection</u>	Blanche Walsh
Dec. 24 (Thurs.)	<u>Railroad Jack</u> (matinee) <u>Railroad Jack</u>	
Dec. 25 (Fri.)	<u>Sherlock Holmes</u>	Herbert Kelcey & Effie Shannon
Dec. 26 (Sat.)	<u>The Auctioneer</u>	David Warfield
Dec. 31 (Thurs.)	<u>Iris</u>	Virginia Harned
Jan. 1 (Fri.)	<u>When Knighthood Was</u> <u>in Flower</u> (matinee) <u>When Knighthood Was</u> <u>in Flower</u>	Roselle Knott
Jan. 4 (Mon.)	<u>A Southern Rose</u>	Peruchi-Beldeni
Jan. 5 (Tues.)	<u>A Noble Serf</u>	Peruchi-Beldeni
Jan. 6 (Wed.)	<u>Forgiven</u> (matinee) <u>The Old Judge</u>	Peruchi-Beldeni
Jan. 7 (Thurs.)	<u>Jesse James</u>	Peruchi-Beldeni
Jan. 8 (Fri.)	<u>A Midnight Marriage</u>	Peruchi-Beldeni

DATE	PERFORMANCE	COMPANY OR STAR
1904		
Jan. 9 (Sat.)	<u>Humpty Dumpty Doodle</u> (matinee) <u>A Sleeping City</u>	Peruchi-Beldeni
Jan. 11 (Mon.)	<u>A Texas Steer</u>	(by Charles Hoyt)
Jan. 12 (Tues.)	<u>The Greatest Thing in</u> <u>the World</u> (matinee) <u>The Greatest Thing in</u> <u>the World</u>	Rose Coghlan
Jan. 13 (Wed.)	<u>The Earl of Pawtucket</u>	
Jan. 14 (Thurs.)	<u>Alphonse and Gaston</u> (matinee) <u>Alphonse and Gaston</u>	Smith & Gorman
Jan. 15 (Fri.)	<u>Dora Thorne</u> (matinee) <u>Dora Thorne</u>	Helen Carral
Jan. 16 (Sat.)	concert (matinee) concert	Creatore & Band
Jan. 18 (Mon.)	hypnotist act	The Knowles
Jan. 19 (Tues.)	hypnotist act	The Knowles
Jan. 20 (Wed.)	<u>The Gay Mr. Goldstein</u> (matinee) <u>The Gay Mr. Goldstein</u>	Harry Stubbs
Jan. 21 - 23 (Thurs. - Sat.)	four performances hypnotist act	The Knowles
Jan. 25 (Mon.)	<u>The Toreador</u>	Jefferson de Angelis
Jan. 26 (Tues.)	<u>The Spenders</u>	William H. Crane
Jan. 27 (Wed.)	<u>His Excellency the Governor</u> (matinee) <u>His Excellency the Governor</u>	Sadie Martinot

DATE	PERFORMANCE	COMPANY OR STAR
1904		
Jan. 28 (Thurs.)	<u>A Prince of Tatters</u> (matinee)	
	<u>A Prince of Tatters</u>	Al H. Wilson
Jan. 29 (Fri.)	cartoon lecture	Homer Davenport
Jan. 30 (Sat.)	minstrels (matinee) minstrels	William H. West
Feb. 1 (Mon.)	<u>Down on the Farm</u>	Ferguson Stock Co.
Feb. 2 (Tues.)	<u>The Runaways</u>	Arthur Dunn
Feb. 3 (Wed.)	<u>In Arizona</u> (matinee) <u>In Sunny Tennessee</u>	Ferguson Stock Co.
Feb. 4 (Thurs.)	<u>He Couldn't Marry</u>	Ferguson Stock Co.
Feb. 5 (Fri.)	<u>Dangers of a Great City</u>	Ferguson Stock Co.
Feb. 6 (Sat.)	<u>The Tie that Binds</u> (matinee) <u>The Way of the World</u>	Ferguson Stock Co.
Feb. 10 (Wed.)	minstrels (matinee) minstrels	Billy Kersand
Feb. 11 (Thurs.)	<u>Floradora</u>	(Miss) Isadore Rush
Feb. 15 (Mon.)	<u>A Man of Mystery</u>	Payton Sisters
Feb. 16 (Tues.)	<u>North Carolina Folks</u> (matinee) <u>Utah</u>	Payton Sisters Payton Sisters
Feb. 17 (Wed.)	<u>A Husband on Salary</u>	Payton Sisters
Feb. 18 (Thurs.)	<u>Flirtation</u> (matinee) <u>Little Alabama</u>	Payton Sisters
Feb. 19 (Fri.)	<u>A Quaker Wedding</u>	Payton Sisters

DATE	PERFORMANCE	COMPANY OR STAR
1904		
Feb. 20 (Sat.)	<u>Peck's Bad Boy</u> (matinee) <u>Peck's Bad Boy</u>	
Feb. 23 (Tues.)	<u>In the Palace of the King</u> (matinee) <u>In the Palace of the King</u>	Helen Grantley
Feb. 26 & 27 (Fri. & Sat.)	- three performances <u>A Friend of the Family</u>	
Feb. 29 (Mon.)	minstrels (matinee) minstrels	Haverly
March 1 (Tues.)	<u>King Dodo</u>	Richard Golden
March 3 (Thurs.)	<u>The Storks</u>	
March 8 (Tues.)	<u>Olympe</u>	Amelia Bingham
March 10 (Thurs.)	<u>Faust</u>	Lewis Morrison
March 16 (Wed.)	<u>A Girl from Dixie</u> (matinee) <u>A Girl from Dixie</u>	Shubert, Nixon & Zimmerman
March 17 (Thurs.)	<u>The Chaperons</u>	
March 18 (Fri.)	<u>The Vinegar Buyer</u>	Ezra Kendall
March 19 (Sat.)	<u>The Professor's Love Story</u> (matinee) <u>The Professor's Love story</u>	Harry Beresford
March 21 (Mon.)	<u>A Princess of Patches</u>	Mabel Paige Co.
March 22 (Tues.)	<u>The Girl from the West</u> (matinee) <u>Parson Jim</u>	Mabel Paige Co.

DATE	PERFORMANCE	COMPANY OR STAR
1904		
March 23 (Wed.)	<u>Tennessee Pardner</u>	Mabel Paige Co.
March 24 (Thurs.)	<u>A Princess of Patches</u> (matinee) <u>Becky Bliss</u>	Mabel Paige Co.
March 25 (Fri.)	<u>Jack Harkaway</u>	Mabel Paige Co.
March 26 (Sat.)	<u>Cinderella</u> (matinee) <u>The Girl from the West</u>	Mabel Paige Co.
March 19 (Tues.)	<u>The Wizard of Oz</u>	Fred R. Hamlin
April 4 (Mon.)	<u>The Schoolmistress</u>	local production
April 9 (Sat.)	<u>Nancy Brown</u>	Marie Cahill
April 11 - 13 (Mon. - Wed.)	four performances hypnotist act	The Knowles
April 14 (Thurs.)	<u>Whitewashing Julia</u>	Fay Davis
Sept. 6 (Tues.)	<u>The Devil's Auction</u>	Charles H. Yale
Sept. 7 (Wed.)	<u>Two Men and a Girl</u>	Tim Murphy
Sept. 8 (Thurs.)	<u>When a Man Marries</u>	Tim Murphy
Sept. 12 (Mon.)	<u>Fritz and Snitz</u>	Mason & Mason
Sept. 19 (Mon.)	<u>The Watch on the Rhine</u> (matinee) <u>The Watch on the Rhine</u>	Al H. Wilson

DATE	PERFORMANCE	COMPANY OR STAR
1904		
Sept. 20 (Tues.)	<u>The James Boys in Missouri</u> (matinee)	
	<u>The James Boys in Missouri</u>	
Sept. 21 (Wed.)	<u>McFadden's Row of Flats</u> (matinee)	
	<u>McFadden's Row of Flats</u>	
Sept. 23 (Fri.)	<u>A Boy Wanted</u>	Maude Jacoby
Sept. 24 (Sat.)	<u>Human Hearts</u> (matinee)	
	<u>Human Hearts</u>	
Sept. 30 (Fri.)	<u>The Liberty Belles</u>	(by Harry B. Smith)
Oct. 1 (Sat.)	<u>Candida</u> (matinee)	
	<u>Candida</u>	Alice Treat Hunt
Oct. 4 (Tues.)	<u>Peggy from Paris</u>	(by George Ade)
Oct. 5 (Wed.)	<u>The Village Parson</u> (matinee)	
	<u>The Village Parson</u>	William Norton
Oct. 7 (Fri.)	minstrels (matinee)	
	minstrels	Al G. Field
Oct. 14 (Fri.)	<u>Happy Hooligan</u> (matinee)	
	<u>Happy Hooligan</u>	(by Frank Dumont)
Oct. 15 (Sat.)	<u>The Marriage of Kitty</u> (matinee)	
	<u>The Marriage of Kitty</u>	Gerard & Figman
Oct. 18 (Tues.)	<u>Our New Man</u> (matinee)	
	<u>Our New Man</u>	Harry Beresford
Oct. 20 (Thurs.)	<u>Polly Primrose</u>	Adelaide Thurston

DATE	PERFORMANCE	COMPANY OR STAR
1904		
Oct. 22 (Sat.)	minstrels (matinee) minstrels	William H. West
Oct. 24 (Mon.)	<u>Miss Bob White</u>	Nixon & Zimmerman
Oct. 25 (Tues.)	<u>The Sign of the Cross</u> (matinee) <u>The Sign of the Cross</u>	(by Wilson Barrett)
Oct. 26 (Wed.)	<u>An English Daisy</u> (matinee) <u>An English Daisy</u>	Murray & Mack
Oct. 27 (Thurs.)	<u>The Sultan of Sulu</u>	Henry W. Savage
Oct. 29 (Fri.)	<u>Babes in Toyland</u> (matinee) <u>Babes in Toyland</u>	Hamlin & Mitchell
Oct. 31 (Mon.)	<u>The Silver Slipper</u>	John C. Fisher
Nov. 2 (Wed.)	<u>Ghosts</u> (matinee) <u>Ghosts</u>	Claus Bogel
Nov. 3 (Thurs.)	<u>The Fatal Wedding</u> (matinee) <u>The Fatal Wedding</u>	
Nov. 4 (Fri.)	<u>The Royal Slave</u> (matinee) <u>The Royal Slave</u>	
Nov. 5 (Sat.)	moving pictures (matinee) moving pictures	Shepard
Nov. 7 (Mon.)	<u>Iris</u>	Jeanne Towler
Nov. 8 (Tues.)	<u>Under Southern Skies</u>	
Nov. 10 (Thurs.)	<u>Her Lord and Master</u> (matinee) <u>Her Lord and Master</u>	Helen Grantly

DATE	PERFORMANCE	COMPANY OR STAR
1904		
Nov. 11 (Fri.)	<u>The Mummy and the</u> <u>Hummingbird</u> (matinee) <u>The Mummy and the</u> <u>Hummingbird</u>	Paul Gilmore
Nov. 15 (Tues.)	<u>Dolly Varden</u>	(by F. C. Whitney)
Nov. 18 (Fri.)	<u>Macbeth</u>	John Griffith
Nov. 21 (Mon.)	<u>The Little Stowaway</u>	Mabel Paige & Co.
Nov. 22 (Tues.)	<u>Jack's Sweetheart</u>	Mabel Paige & Co.
Nov. 23 (Wed.)	<u>Pearl of Savoy</u> (matinee) <u>The Great Bank Robbery</u>	Mabel Paige & Co.
Nov. 24 (Thurs.)	<u>A Message from Mars</u> (matinee) <u>A Message from Mars</u>	Charles Hawtry
Nov. 25 (Fri.)	<u>Faust</u>	Mabel Paige & Co.
Nov. 26 (Sat.)	<u>Egyptian Slave</u> (matinee) <u>The Miller's Daughter</u>	Mabel Paige & Co.
Nov. 28 (Mon.)	<u>The Bondman</u>	Murray Comedy Co.
Nov. 29 (Tues.)	<u>The Man from Missouri</u>	Murray Comedy Co.
Nov. 30 (Wed.)	<u>Ressurrection</u> (matinee) <u>Heart and Home</u>	Murray Comedy Co.
Dec. 1 (Thurs.)	<u>Monte Cristo</u>	Murray Comedy Co.
Dec. 2 (Fri.)	<u>Kitty</u>	
Dec. 3 (Sat.)	<u>Foxy Grandpa</u> (matinee) <u>Trap by Treachery</u>	Mabel Paige & Co.

DATE	PERFORMANCE	COMPANY OR STAR
1904		
Dec. 5 (Mon.)	<u>Sherlock Holmes</u> (matinee) <u>Sherlock Holmes</u>	Erroll Dunbar
Dec. 7 (Wed.)	minstrels (matinee) minstrels	Barlow
Dec. 10 (Sat.)	<u>Quincy Adams Sawyer</u> (matinee) <u>Quincy Adams Sawyer</u>	(by Charles F. Pidgins)
Dec. 13 (Tues.)	<u>The Smart Set</u> (matinee) <u>The Smart Set</u>	
Dec. 14 (Wed.)	<u>The Beauty Doctor</u>	(by Fred E. Wright)
Dec. 20 (Tues.)	<u>The Jewel of Asia</u>	
Dec. 22 (Thurs.)	<u>The Office Boy</u>	Frank Daniels
Dec. 23 (Fri.)	<u>A Girl from Dixie</u>	
Dec. 24 (Sat.)	<u>A Girl from Dixie</u> (matinee)	
Dec. 26 (Mon.)	<u>The Little Mother</u> (matinee) <u>A Daughter of Satan</u>	Arnold Stock Co.
Dec. 27 (Tues.)	<u>A Night in Chinatown</u>	Arnold Stock Co.
Dec. 28 (Wed.)	<u>East Lynne</u> (matinee) <u>The Child Stealer</u>	Arnold Stock Co.
Dec. 29 (Thurs.)	<u>The Garrison Girl</u>	Arnold Stock Co.
Dec. 30 (Fri.)	<u>The Prince of Silence</u>	Arnold Stock Co.
Dec. 31 (Sat.)	<u>Editha's Burglar and</u> <u>Peck's Bad Boy</u> (matinee) <u>The Sleeping City</u>	Arnold Stock Co.

DATE	PERFORMANCE	COMPANY OR STAR
1905		
Jan. 2 (Mon.)	<u>The County Chairman</u> (matinee)	
	<u>The County Chairman</u>	Henry W. Savage
Jan. 3 (Tues.)	concert	Cornell Glee Club
Jan. 5 (Thurs.)	<u>Monsieur Beaucaire</u> (matinee)	
	<u>Monsieur Beaucaire</u>	Creston Clarke
Jan. 11 (Wed.)	<u>A Chinese Honeymoon</u>	
Jan. 12 (Thurs.)	<u>The Flaming Arrow</u>	(by Lincoln Carter)
Jan. 13 (Fri.)	<u>Lohengrin</u>	Savage Opera Co.
Jan. 14 (Sat.)	<u>Carmen</u> (matinee) <u>Tannhauser</u>	Savage Opera Co.
Jan. 16 (Mon.)	<u>The Girl from Kays</u>	
Jan. 18 (Wed.)	<u>Red Feather</u>	Grace Van Studdiford
Jan. 19 (Thurs.)	<u>Terence</u>	Chauncey Olcott
Jan. 20 (Fri.)	<u>Weather Beaten Benson</u>	Ezra Kendall
Jan. 21 (Sat.)	<u>Magda</u> (matinee) <u>Magda</u>	Elizabeth Kennedy
Jan. 23 (Mon.)	recital	Ignace Paderewski
Jan. 25 (Wed.)	<u>Winsome Winnie</u>	Paula Edwardes
Jan. 27 (Fri.)	<u>Glittering Gloria</u>	Dorothy Morton
Jan. 28 (Sat.)	<u>Si Plunkard</u> (matinee) <u>Si Plunkard</u>	F. R. Ginnivan

DATE	PERFORMANCE	COMPANY OR STAR
1905		
Jan. 30 (Mon.)	<u>A Midnight Marriage</u>	Peruchi-Gypsene
Jan. 31 (Tues.)	<u>A Romance above the Clouds</u>	Peruchi-Gypsene
Feb. 1 (Wed.)	<u>A Venetian Prisoner</u> (matinee) <u>A Mountain King</u>	Peruchi-Gypsene
Feb. 2 (Thurs.)	<u>Morning After</u>	Peruchi-Gypsene
Feb. 3 (Fri.)	<u>Humpty Dumpty Doodle</u> (matinee) <u>Bandit King</u>	Peruchi-Gypsene
Feb. 4 (Sat.)	<u>The Two Orphans</u>	all star cast
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Feb. 6 (Mon.)	<u>Dr. Jekyll and Mr. Hyde</u> (matinee) <u>Dr. Jekyll and Mr. Hyde</u>	Elwyn Strong
Feb. 7 (Tues.)	minstrels (matinee) minstrels	Lew Dockstader
Feb. 11 (Sat.)	<u>David Garrick's Loves</u> (matinee) <u>David Garrick's Loves</u>	Walker Whiteside
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Feb. 13 (Mon.)	<u>San Toy</u>	James T. Powers
Feb. 14 (Tues.)	<u>The Wizard of Oz</u>	Fred R. Hamlin
Feb. 15 (Wed.)	<u>The Simple Life</u>	Charles Dickson
Feb. 17 (Fri.)	<u>Davy Crockett</u>	James J. Jeffries
Feb. 18 (Sat.)	stereopticon show (matinee) stereopticon show	
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Feb. 21 (Tues.)	concert	Julian Walker

DATE	PERFORMANCE	COMPANY OR STAR
1905		
Feb. 22 (Wed.)	<u>Sergeant Kitty</u> (matinee) <u>Sergeant Kitty</u>	Helen Byron
Feb. 23 (Thurs.)	<u>Diplomacy</u> (matinee) <u>Diplomacy</u>	Rose Coghlan
Feb. 28 (Tues.)	<u>A Friend of the Family</u> (matinee) <u>A Friend of the Family</u>	(by W. E. German)
March 1 (Wed.)	<u>A Working Girl's Wrongs</u>	Gagnon-Pollock
March 2 (Thurs.)	<u>Broken Hearts</u> (matinee) <u>Sheridan Keene</u>	Gagnon-Pollock
March 3 (Fri.)	<u>The Moonshiner's Daughter</u>	Gagnon-Pollock
March 4 (Sat.)	<u>Two Orphans</u> (matinee) <u>A Thoroughbred Tramp</u>	Gagnon-Pollock
March 6 (Mon.)	concert	Nellie Melba
March 7 (Tues.)	<u>The Volunteer Organist</u> (matinee) <u>The Volunteer Organist</u>	
March 8 (Wed.)	<u>The Runaways</u>	Arthur Dunn
March 9 & 10 (Thurs. & Fri.)	- three performances	
March 11 (Sat.)	<u>Texas</u> <u>Captain Barrington</u> (matinee) <u>Captain Barrington</u>	Broadhurst & Currie William Bramwell
March 16 (Thurs.)	moving pictures (matinee) moving pictures	Archie Shepard
March 17 (Fri.)	local entertainment	

DATE	PERFORMANCE	COMPANY OR STAR
1905		
March 21 (Tues.)	<u>A Clean Slate</u> (matinee) <u>A Clean Slate</u>	Alberta Gallatin
March 23 (Thurs.)	<u>The Player Maid</u> (matinee) <u>The Player Maid</u>	Florence Davis
March 28 (Tues.)	<u>The Madcap Princess</u>	Lulu Glaser
April 1 (Sat.)	<u>Cousin Kate</u> (matinee) <u>Cousin Kate</u>	Roselle Knott
April 3 (Mon.)	<u>Blue Grass</u>	Osman Stock Co.
April 4 (Tues.)	<u>La Belle Marie</u>	Osman Stock Co.
April 5 (Wed.)	<u>East Lynne</u> (matinee) <u>Woman against Woman</u>	Osman Stock Co.
April 6 (Thurs.)	<u>Resurrection</u>	Osman Stock Co.
April 7 (Fri.)	<u>As You Like It</u> (matinee) <u>As You Like It</u>	Florence Gale
April 8 (Sat.)	<u>Little Red Ridinghood</u> (matinee) <u>A Daughter's Sacrifice</u>	Osman Stock Co.
April 10 (Mon.)	<u>Looney Dreamland</u> (matinee) <u>Looney Dreamland</u>	Black patti Troubadors
April 11 (Tues.)	<u>A Prisoner in a Mad House</u>	Gagnon-Pollock
April 12 (Wed.)	<u>Down East Folks</u>	Gagnon-Pollock
April 13 (Thurs.)	<u>Down East Folks</u> (matinee) <u>The Evil Men Do</u>	Gagnon-Pollock
April 14 (Fri.)	<u>King of Smugglers</u>	Gagnon-Pollock

DATE	PERFORMANCE	COMPANY OR STAR
1905		
April 15 (Sat.)	<u>The Little Minister</u> (matinee) <u>Wedded and Parted</u>	Gagnon-Pollock
April 21 (Fri.)	<u>Don Caesar de Bazan</u>	Charles B. Hanford
April 22 (Sat.)	unidentified play (matinee) <u>Othello</u>	Charles B. Hanford
April 24 (Mon.)	<u>The Amazons</u> (matinee) <u>The Amazons</u>	local production
April 29 (Sat.)	concert (matinee) concert	Pittsburg Orchestra
May 1 (Mon.)	<u>Utah</u>	Payton Sisters
May 2 (Tues.)	<u>Wages of Sin</u>	Payton Sisters
May 3 (Wed.)	<u>Fatal Rose of Red</u> (matinee) <u>In the Land of the Czar</u>	Payton Sisters
May 4 (Thurs.)	<u>A Soldier's Honor</u>	Payton Sisters
May 5 (Fri.)	<u>Parsifal</u>	Payton Sisters
May 6 (Sat.)	<u>Jack and Jill</u> (matinee) <u>Two Nights in Rome</u>	Payton Sisters
May 8 (Mon.)	<u>The Belle of Virginia</u>	Mabel Paige Co.
May 9 (Tues.)	<u>Princess of Patches</u>	Mabel Paige Co.
May 10 (Wed.)	<u>Jack's Sweetheart</u> (matinee) <u>The Little Stowaway</u>	Mabel Paige Co.
May 11 (Thurs.)	<u>Pearl of Savoy</u>	Mabel Paige Co.
May 12 (Fri.)	<u>Faust</u>	Mabel Paige Co.

DATE	PERFORMANCE	COMPANY OR STAR
1905		
May 13 (Sat.)	<u>Master and Man</u> (matinee) <u>The Shadow</u>	Mabel Paige Co.
Aug. 21 (Mon.)	magic act (matinee) magic act	Adelaide Hermann
Sept. 9 (Sat.)	<u>The Seminary Girl</u> (matinee) <u>The Seminary Girl</u>	
Sept. 11 (Mon.)	<u>In the Devil's Web</u>	Peruchi-Gypzene
Sept. 12 (Tues.)	<u>A Naval Hero</u>	Peruchi-Gypzene
Sept. 13 (Wed.)	<u>In the Hills of Tennessee</u> (matinee) <u>In California</u>	Peruchi-Gypzene
Sept. 14 (Thurs.)	<u>The New Secretary</u>	Peruchi-Gypzene
Sept. 15 (Fri.)	<u>A Romance above the Clouds</u>	Peruchi-Gypzene
Sept. 16 (Sat.)	<u>The Great Metropolis</u> (matinee) <u>Ten Nights in a Barroom</u>	Peruchi-Gypzene
Sept. 18 & 19 (Mon. & Tues.)	- three performances vaudeville	International Vaudeville Co.
Sept. 20 (Wed.)	<u>The Fortune Teller</u>	(by Victor Herbert & Harry B. Smith)
Sept. 22 & 23 (Fri. & Sat.)	- three performances <u>Buster Brown</u>	Master Gabriel
Sept. 25 (Mon.)	moving pictures (matinee) moving pictures	Archie Shepard
Sept. 28 (Thurs.)	<u>The Office Boy</u>	Frank Deshon

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1905		
Sept. 30 (Sat.)	<u>McFadden's Row of Flats</u> (matinee) <u>McFadden's Row of Flats</u>	
Oct. 3 (Tues.)	<u>The Rivals</u>	William & Joseph Jefferson
Oct. 5 (Thurs.)	<u>A Bunch of Keys</u> (matinee) <u>A Bunch of Keys</u>	(by Charles Hoyt)
Oct. 6 & 7 (Fri. & Sat.)	- three performances <u>The Eternal City</u>	Jane Kennark
Oct. 9 (Mon.)	<u>Virginius</u>	Louis James
Oct. 10 (Tues.)	<u>Ingomar</u> (matinee) <u>Richelieu</u>	Louis James
Oct. 11 (Wed.)	<u>York State Folks</u>	(by Arthur Sieman)
Oct. 12 (Thurs.)	<u>Babes in Toyland</u>	Grace Hazard
Oct. 13 (Fri.)	<u>Human Hearts</u> (matinee) <u>Human Hearts</u>	
Oct. 14 (Sat.)	<u>Miss Bob White</u> (matinee) <u>Miss Bob White</u>	(by Willard Spencer)
Oct. 16 (Mon.)	minstrels (matinee) minstrels	Al G. Field
Oct. 18 (Wed.)	<u>The Clansman</u> (matinee) <u>The Clansman</u>	(by Thomas Dixon, Jr.)
Oct. 20 (Fri.)	<u>Hazel Kirke</u>	Effie Ellsler
Oct. 21 (Sat.)	<u>A Son of Rest</u> (matinee) <u>A Son of Rest</u>	William Swor

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1905		
Oct. 23 (Mon.)	<u>The County Chairman</u>	(by George Ade)
Oct. 27 (Fri.)	<u>The Sign of the Four</u> (matinee) <u>The Sign of the Four</u>	Sam B. Hardy
Oct. 30 (Mon.)	<u>The Winning Hand</u>	Gagnon-Pollock
Oct. 31 (Tues.)	<u>The Curse of Drink</u> (matinee) <u>Road to Frisco</u>	Gagnon-Pollock
Nov. 1 (Wed.)	<u>The Geisha</u> (matinee) <u>The Geisha</u>	Laura Millard
Nov. 2 (Thurs.)	<u>The Little Minister</u> (matinee) <u>Night before Christmas</u>	Gagnon-Pollock
Nov. 3 (Fri.)	<u>Deadwood Dick</u>	Gagnon-Pollock
Nov. 4 (Sat.)	<u>The Black Crook</u> (matinee) <u>The Black Crook</u>	Miller & Plohn
Nov. 6 (Mon.)	<u>A Struggle for Gold</u>	Depew-Burdette
Nov. 7 (Tues.)	<u>Secret Service Man</u>	Depew-Burdette
Nov. 8 (Wed.)	<u>A Woman's Honor</u> (matinee) <u>The Minister's Sweetheart</u>	Depew-Burdette
Nov. 9 (Thurs.)	<u>At Pike's Peak</u>	Depew-Burdette
Nov. 10 (Fri.)	<u>Home Spun Heart</u>	Depew-Burdette
Nov. 11 (Sat.)	<u>The News Boy</u> (matinee) <u>What Happened to Jackson</u>	Depew-Burdette
Nov. 13 (Mon.)	<u>The Arkansas Traveler</u>	Peruchi-Gypzene
Nov. 14 (Tues.)	<u>The Old Judge</u>	Peruchi-Gypzene

DATE	PERFORMANCE	COMPANY OR STAR
1905		
Nov. 15 (Wed.)	<u>Humpty Dumpty Doodle</u> (matinee)	
	<u>The Men of Jintown</u>	Peruchi-Gypzene
Nov. 16 (Thurs.)	<u>The German Gypsy</u> (matinee) <u>The German Gypsy</u>	Al H. Wilson
Nov. 17 (Fri.)	<u>Faust</u> (matinee) <u>Faust</u>	Lewis Morrison
Nov. 18 (Sat.)	<u>The Player Maid</u> (matinee) <u>The Player Maid</u>	Florence Davis
Nov. 20 (Mon.)	<u>We Are King</u>	Walker Whiteside
Nov. 24 (Fri.)	moving pictures (matinee) moving pictures	A. W. Wyndham
Nov. 25 (Sat.)	<u>Dorcas</u> (matinee) <u>Dorcas</u>	Pauline Hall
Nov. 28 (Tues.)	<u>A Madcap Princess</u>	Sophie Brandt
Nov. 30 (Thurs.)	<u>A Messenger from Mars</u> (matinee) <u>A Messenger from Mars</u>	David Proctor
Dec. 1 (Fri.)	<u>Captain Debonnaire</u>	Paul Gilmore
Dec. 4 (Mon.)	<u>Because He Loved Her</u>	Woods-Browning
Dec. 5 (Tues.)	<u>Master and Man</u>	Woods-Browning
Dec. 6 (Wed.)	<u>Reaping the Harvest</u> (matinee) <u>Northern Lights</u>	Woods-Browning
Dec. 7 (Thurs.)	minstrels (matinee) minstrels	Barlow
Dec. 8 (Fri.)	<u>Prisoner of War</u>	Woods-Browning

DATE	PERFORMANCE	COMPANY OR STAR
1905		
Dec. 9 (Sat.)	<u>The Whole Damm Family</u> (matinee) <u>Deadwood Dick</u>	Woods-Browning
Dec. 12 (Tues.)	<u>At Cozy Corners</u> (matinee) <u>At Cozy Corners</u>	Mabel Paige Co.
Dec. 13 (Wed.)	<u>The Beauty Doctor</u>	Fred E. Wright
Dec. 14 (Thurs.)	variety (matinee) variety	Black Patti Troubadors
Dec. 16 (Sat.)	<u>A Pair of Pinks</u> (matinee) <u>A Pair of Pinks</u>	Ward & Vokes
Dec. 18 (Mon.)	<u>The Man Outside</u>	Payton Sisters
Dec. 19 (Tues.)	<u>Little Alabama</u> (matinee) <u>In the Power of Love</u>	Payton Sisters
Dec. 20 (Wed.)	<u>An Innocent Sinner</u>	Payton Sisters
Dec. 21 (Thurs.)	<u>Prince and Pauper</u> (matinee) <u>The Gentleman Burglar</u>	Payton Sisters
Dec. 22 (Fri.)	<u>Human Spiders</u>	Payton Sisters
Dec. 23 (Sat.)	<u>Rigoletto</u> (matinee) <u>Valkyrie</u>	Savage Opera Co.
Dec. 25 (Mon.)	<u>The Pit</u> (matinee) <u>The Pit</u>	Wilton Lackaye
Dec. 26 (Tues.)	<u>David Harum</u>	Harry Brown
Dec. 27 (Wed.)	moving pictures (matinee) moving pictures	Shepard
Dec. 28 (Thurs.)	<u>Robin Hood</u>	Aborn Prod. Co.
Dec. 29 (Fri.)	<u>Raffles, the Amateur</u> <u>Cracksman</u>	Kyrle Bellow

DATE	PERFORMANCE	COMPANY OR STAR
1906		
Jan. 2 (Tues.)	<u>Rip Van Winkle</u>	Thomas Jefferson
Jan. 3 (Wed.)	<u>Don Carlos</u>	Richard Mansfield
Jan. 4 (Thurs.)	<u>The Runaways</u>	George Evans
Jan. 6 (Sat.)	minstrels (matinee) minstrels	Billy Kersand
Jan. 9 (Tues.)	<u>The Duke of Killicrankie</u> (matinee) <u>The Duke of Killicrankie</u>	Rose Coghlan
Jan. 11 (Thurs.)	<u>Monsieur Beaucaire</u>	Creston Clarke
Jan. 16 (Tues.)	<u>Richard III</u> (matinee) <u>Richard III</u>	John Griffith
Jan. 17 (Wed.)	<u>Mozart</u>	Howard Kyle
Jan. 19 (Fri.)	<u>The Tenderfoot</u>	Figman & White
Jan. 20 (Sat.)	<u>Little Johnny Jones</u> (matinee) <u>Little Johnny Jones</u>	(by George M. Cohan)
Jan. 23 (Tues.)	<u>The Tenderfoot</u>	Figman & White
Jan. 24 (Wed.)	<u>Brown's in Town</u> (matinee) <u>Brown's in Town</u>	(Miss) Verne Sheridan
Jan. 25 (Thurs.)	<u>The Sign of the Cross</u> (matinee) <u>The Sign of the Cross</u>	(by Wilson Barrett)
Jan. 26 (Fri.)	<u>The School Girl</u> (matinee) <u>The School Girl</u>	
Jan. 29 (Mon.)	<u>The Turn of the Dice</u>	Crescent Comedy Co.

DATE	PERFORMANCE	COMPANY OR STAR
1906		
Jan. 30 (Tues.)	<u>Kentucky 61</u> (matinee) <u>In the Shadow of the</u> <u>Guillotine</u>	Crescent Comedy Co.
Jan. 31 (Wed.)	<u>Nell Gwynne</u>	Crescent Comedy Co.
Feb. 1 (Thurs.)	<u>In Old Virginia</u> (matinee) <u>Nick Carter</u>	Crescent Comedy Co.
Feb. 2 (Fri.)	<u>Jesse James</u>	Crescent Comedy Co.
Feb. 3 (Sat.)	<u>Money Mad</u> (matinee) <u>A Kentucky Feud</u>	Peruchi-Gypzene
Feb. 5 (Mon.)	<u>Edmund Burke</u>	Chauncey Olcott
Feb. 6 (Tues.)	concert (matinee) concert	John Philip Sousa
Feb. 7 (Wed.)	<u>Shadows of Sin</u> (matinee) <u>Shadows of Sin</u>	(by G. Hamilton)
Feb. 8 (Thurs.)	<u>The Eternal City</u>	Jane Kennark
Feb. 9 & 10 (Fri. & Sat.)	- three performances <u>The Heir to the Hoorah</u>	Guy Bates Post
Feb. 14 (Wed.)	<u>The Rajah of Bhong</u> (matinee) <u>The Rajah of Bhong</u>	
Feb. 16 (Fri.)	<u>The Triumph of Betty</u> (matinee) <u>The Triumph of Betty</u>	Adelaide Thurston
Feb. 19 (Mon.)	<u>The Belle of Richmond</u>	Murray Comedy Co.
Feb. 20 (Tues.)	<u>A Country Courtship</u> (matinee)	Murray Comedy Co.
Feb. 21 (Wed.)	<u>Monte Cristo</u>	James O'Neill

DATE	PERFORMANCE	COMPANY OR STAR
1906		
Feb. 22 (Thurs.)	<u>A Man from Missouri</u> (matinee)	
	<u>Nature's Nobleman</u>	Murray Comedy Co.
Feb. 23 (Fri.)	<u>Dora Thorne</u>	Murray Comedy Co.
Feb. 24 (Sat.)	<u>Cinderella</u> (matinee) <u>A Convict Wife</u>	Murray Comedy Co.
Feb. 26 (Mon.)	<u>The Little Duchess</u>	Olga von Hatzieli
Feb. 27 (Tues.)	<u>For Love and Honor</u>	Fremont Stock Co.
Feb. 28 (Wed.)	<u>The Girl and the Gambler</u>	Fremont Stock Co.
March 1 (Thurs.)	<u>A Prince of Liars</u> (matinee) <u>Under the Lion's Paw</u>	Fremont Stock Co.
March 2 (Fri.)	<u>The Decree of Fate</u>	Fremont Stock Co.
March 3 (Sat.)	<u>Romance of a Bachelor</u> (matinee) <u>The Man from Nevada</u>	Fremont Stock Co.
March 5 (Mon.)	<u>Si Plunkard</u> (matinee) <u>Si Plunkard</u>	J. C. Lewis
March 8 (Thurs.)	<u>Mrs. Wiggs of the</u> <u>Cabbage Patch</u>	Madge Carr
March 9 (Fri.)	<u>The Ham Tree</u>	McIntyre & Heath
March 10 (Sat.)	moving pictures (matinee) moving pictures	Shepard
March 12 & 13 (Mon. & Tues.)	- three performances spiritualist act	Kittie Baldwin
March 14 (Wed.)	<u>Molly Moonshine</u> (matinee) <u>Molly Moonshine</u>	Marie Cahill
March 15 - 17 (Thurs. - Sat.)	- four performances spiritualist act	Kittie Baldwin

DATE	PERFORMANCE	COMPANY OR STAR
1906		
March 19 (Mon.)	<u>Il Trovatore</u>	Mme. Mantelli
March 20 (Tues.)	minstrels (matinee) minstrels	Lew Kockstader
March 23 (Fri.)	<u>Don Pasquale</u>	Alice Nielsen
March 24 (Sat.)	<u>Buster Brown</u> (matinee) <u>Buster Brown</u>	Master Gabriel
March 28 (Wed.)	<u>The Marriage of William Ashe</u> (matinee) <u>The Marriage of William Ashe</u>	Grace George
March 29 (Thurs.)	<u>The Yankee Consul</u> (matinee) <u>The Yankee Consul</u>	
April 3 (Tues.)	<u>The Isle of Spice</u> (matinee) <u>The Isle of Spice</u>	B. C. Whitney
April 4 (Wed.)	<u>Mary Stuart</u>	Modjeska
April 11 (Wed.)	<u>The Maid and the Mummy</u> (matinee) <u>The Maid and the Mummy</u>	
April 16 (Mon.)	<u>Kentucky 61</u>	Crescent Comedy Co.
April 17 (Tues.)	<u>The Bondsman</u>	Crescent Comedy Co.
April 18 (Wed.)	<u>The Voice of the Tempter</u>	Crescent Comedy Co.
April 19 (Thurs.)	<u>The Turn of the Dice</u> (matinee) <u>Wedded, Yet No Wife</u>	Crescent Comedy Co.
April 20 (Fri.)	<u>Men of Jimtown</u>	Crescent Comedy Co.

DATE	PERFORMANCE	COMPANY OR STAR
1906		
April 21 (Sat.)	<u>Nell Gwynne</u> (matinee) <u>Slums of Frisco</u>	Crescent Comedy Co.
April 23 (Mon.)	<u>Little Tampa</u>	Corinne Runkel Co.
April 24 (Tues.)	<u>The Shadow</u>	Corinne Runkel Co.
April 25 (Wed.)	<u>Moonshiner's Romance</u> (matinee) <u>A True Kentuckian</u>	Corinne Runkel Co.
April 26 (Thurs.)	<u>Nell Gwynne</u>	Corinne Runkel Co.
April 27 (Fri.)	<u>Rube in New York</u>	Corinne Runkel Co.
April 28 (Sat.)	<u>Two Orphans</u> (matinee) <u>In the Tiger's Den</u>	Corinne Runkel Co.
April 30 (Mon.)	<u>Brother against Brother</u>	Edsall-Winthrope
May 1 (Tues.)	<u>Prison Bells</u>	Edsall-Winthrope
May 2 (Wed.)	<u>The Boys of the Streets</u> (matinee) <u>On the Rio Grande</u>	Edsall-Winthrope
May 3 (Thurs.)	<u>The Light House Robbery</u>	Edsall-Winthrope
May 4 (Fri.)	<u>The Dawn of Freedom</u>	Edsall-Winthrope
May 5 (Sat.)	<u>Dora Thorne</u> (matinee) <u>The Gambler's Wife</u>	Edsall-Winthrope
May 7 (Mon.)	specialty	Annie May Abbot
Aug. 27 (Mon.)	<u>A Message from Mars</u>	David Proctor
Sept. 3 (Mon.)	<u>A Wife's Sacrifice</u>	Peruchi-Gypzene

DATE	PERFORMANCE	COMPANY OR STAR
1906		
Sept. 4 (Tues.)	<u>Foxy Grandpa</u> (matinee) <u>Foxy Grandpa</u>	Brady & Hart
Sept. 5 (Wed.)	<u>A Gambler's Sweetheart</u> (matinee) <u>The American Correspondent</u>	Peruchi-Gypzene
Sept. 6 (Thurs.)	<u>A Woman's Revenge</u>	Peruchi-Gypzene
Sept. 7 (Fri.)	<u>While Frisco Sleeps</u>	Peruchi-Gypzene
Sept. 8 (Sat.)	<u>A Wife's Sacrifice</u> (matinee) <u>The Younger Brothers</u>	Peruchi-Gypzene
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Sept. 14 & 15 (Fri. & Sat.)	- three performances	
	<u>The Toast of the Town</u>	Jane Kennark
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Sept. 17 (Mon.)	<u>Wonderland</u>	(by Victor Herbert & Glen McDonough)
Sept. 18 (Tues.)	<u>A Runaway Match</u>	

VITA

Robert Lane Overstreet was born in Emanuel County, Georgia, on June 8, 1930. He attended public schools there, graduating from Emanuel County Institute in 1947. In 1950 he graduated with honors from North Georgia College with an A.B. in English and French. In 1957 he graduated with an M.A. in theater from Northwestern University. He began his teaching career in the public schools of Georgia in 1950 and has been associated with Georgia Southern College since 1957. He became Assistant Professor of Speech in 1959. In 1964 and in 1967-68 he served as a teaching assistant at Louisiana State University.

EXAMINATION AND THESIS REPORT

Candidate: Robert Lane Overstreet

Major Field: Speech

Title of Thesis: The History of the Savannah Theater, 1865-1906

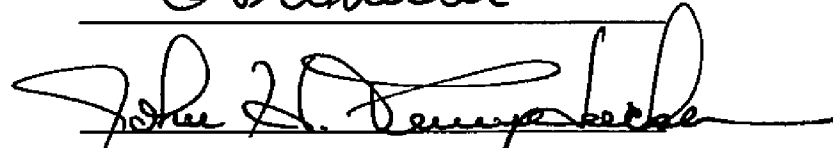
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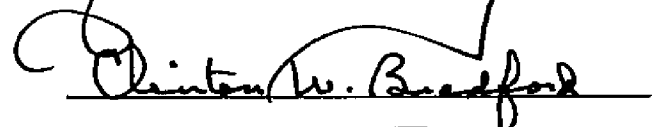

Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:









Date of Examination:

May 11, 1970